

THE MUSICAL TIMES

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JULY 1, 1912.

WILLEM MENGELBERG.

It is not from any disrespectful motives that we read this article 'Willem Mengelberg' simply. It is his own particular wish. To call him 'Mr. Mengelberg' hardly seems right, his Dutch friends object to his being known as 'Herr Mengelberg,' and 'Mynheer Mengelberg' somehow looks strange.

Willem Mengelberg's first appearance in London was made on the occasion of the Strauss Festival at the old St. James's Hall in 1903. Those who heard him then remembered the remarkable vitality of his interpretations, and had not forgotten that Strauss looked on him as one of the greatest interpreters of his work, a fact sufficiently proved by the dedication of 'Ein Heldenleben' to Mengelberg and the Concertgebouw Orchestra of Amsterdam. It is one of the curiosities of London musical life that while so many dozens of conductors from every civilized country should have visited us, nine years should have elapsed before Willem Mengelberg again came to London. especially as his fame on the Continent grew steadily all the time. The real reason is one which is scarcely flattering to our national vanity. A great many offers had been made in the interval to him for appearances in England, but the crude, bald fact is that he was receiving so much better fees everywhere else than those suggested to him by such indigent places as London, Liverpool, and Manchester, that he saw no reason for accepting them. This should be generally known, because ninety-nine Englishmen out of a hundred, if they think of such matters at all, still imagine that England is the best paymaster for music in Europe. The strict truth, on the contrary, is that Mengelberg accepted his recent engagement in London at something less than half the fee which he is wont to receive in some Continental cities. His case is curiously parallel to that of Tetrassini, who also for a good many years would not come to London for less than the sum she received abroad, and also finally agreed to do so because she accidentally had some free time, owing to the cancelling of a previous contract. It was a similar chance which enabled Mengelberg to come to conduct the first concert of the Philharmonic Centenary season and to conquer London, with the consequence that, fortunately for us, he is likely to be a prominent influence in the orchestral music of this country for some time to come.

Willem Mengelberg comes of good artistic stock. He was born at Utrecht, on March 28, 1871, and his father, Frederick Willem Mengelberg, is well known as an authority on Gothic architecture and sculpture, and has taken a prominent part in the work of restoration at Cologne Cathedral. He

began his musical education at the School of Music of his native town, and continued his studies at the Conservatoire of Cologne, under Willner and Jensen. It had been his original intention to become a solo pianist, but in 1892 he was chosen from among more than eighty candidates as Director of Music in the city of Lucerne. It was there that he had his only experience of operatic conducting.

Three years later he was chosen conductor and director of the Concertgebouw in Amsterdam, as successor to Willem Kes, and that position he has occupied ever since.

He is also conductor of the 'Toonkunst' of Amsterdam, and five or six years ago he was chosen to one of the most important positions in Germany—that of conductor of the Museum Concerts and the St. Cecilia Concerts of Frankfurt-on-Main. He also conducts regularly every year in a good many cities in Germany, and his annual visits to Italy and Russia are eagerly looked forward to.

In 1881 the so-called Park Orchestra in Amsterdam, which had been conducted by W. Stumpf, was dissolved, and Amsterdam was without a permanent orchestra until 1888, when a syndicate was formed and erected the Concertgebouw, and engaged Kes, who worked up the orchestra to a very prominent position in Europe. In spite of this, however, the orchestra was, financially, not a success. For many years the deficit reached over £3,000. Since Mengelberg has been its conductor it has not only grown in fame, but has become a self-supporting institution. In the early days, among the most popular features of the concerts were the Concerto performances of the conductor, who used to conduct the orchestra from his seat at the pianoforte. While the Amsterdam orchestra has become famous as the interpreter of the most modern music, such as that of Strauss, Reger, and Mahler, whose works are perhaps more familiar in Holland than in their native countries, Mengelberg is also a most reverential lover of the great classics, and his Bach performances are looked upon as models. There was a wealthy music-lover in Amsterdam who organized at his own expense a great performance of the 'St. Matthew' Passion every Palm Sunday. At first this was done at considerable loss, but now it is so lucrative that it has to be performed three times every year, and each time results in a considerable profit. It may be added incidentally, as another proof of the solid form which love of art takes in Holland, that when it was suggested that the Amsterdam Orchestra should visit London for the Strauss Festival in 1903, the necessary guarantee, which it had been found impossible to raise in London, was forthcoming in Amsterdam in the course of a single forenoon. It may be mentioned by way of further digression that the Concertgebouw Orchestra enjoys a small subvention from the Municipality of Amsterdam, in return for which it has to give 'Popular Concerts' of classical music, for which the tickets cost fivepence. The Concertgebouw Orchestra

gives on an average a hundred and fifty concerts in a year in Amsterdam and the principal Dutch cities.

During May, Mengelberg has conducted a performance of Mahler's eighth Symphony in Frankfurt, before an audience of fifteen thousand people, and also in Berlin. After conducting in London in the middle of last month, he had to hurry back to Amsterdam to busy himself with the preparations for the Dutch National Musical Festival, which will have taken place by the time these lines are in print. The programme of this Festival is interesting, because it contains works by many composers whose very names are new to England. It is one of the great conductor's most cherished objects in life to encourage young composers of all countries. He is very enthusiastic about the possibilities of the Dutch school of music, but there seems to be the same difficulty about the emergence of a national school in the Netherlands as there is in the British Isles. The young Dutch composer seems to suffer from the same disabilities as our own musicians, and his compositions seem to be open to criticism of the same kind.

Willem Mengelberg has a very high opinion of our orchestras and their readiness to respond to the conductor's wishes. He told his friends that the wonderful flexibility and unanimity of the gigantic orchestra which he faced at the Albert Hall on the occasion of the Orchestral Association's 'Titanic' Concert gave him one of the greatest experiences of his life. He freely admits that he approached his task with a certain amount of scepticism, and without any hope that it would yield really artistic results, because his previous experience of very large orchestras with numerous 'passengers' had not been encouraging. A few minutes of rehearsal, however, speedily converted him. During his first visit to England, nine years ago, Mengelberg spent some time at the Handel Festival, and expressed unbounded admiration for the singing of the choir, although he can hardly be called a Handelian in the strict sense. In the last few years a considerable number of English artists have appeared with Mengelberg and his orchestra in Holland, and they have won golden opinions. Among them may be mentioned Mr. Ben Davies, Miss Fanny Davies, Mr. Lionel Tertis (who has played Mr. Dale's Viola suite several times), and Miss Myra Hess.

In private life Mengelberg is the most simple and unassuming of men. What strikes one most in a conversation with him are the manliness and sanity of the man, qualities which to the discerning listener are reflected in all his interpretations. There is no greater enemy of humbug and pretentiousness, either in the affairs of daily life or in art, than Mengelberg, and none with a keener eye for detecting them. Since his stay in Lucerne he has developed a passionate fondness for mountains and the simple life. He spends the greater part of every summer in Switzerland, and has recently acquired a little chalet on the hills in a part of the country off the beaten tourist track,

which he is having made habitable. He has, he says, caused respectful surprise to the primitive inhabitants of that remote valley by installing there an up-to-date bath-room. During his holidays he is a great walker, but his summer vacation is always busy, for that is the only time during which he can look through the numbers of scores which are submitted to him during the year. It may be interesting to know that during his four brief visits to London this season he has reaped a harvest, if the metaphor may be allowed, of something like forty British scores.

As a result of his early surroundings, he has an enthusiastic love of art, and often famous experts are glad to have his opinion on disputed questions in connection with Dutch painters. Anyone who, like the present writer, has had the privilege of being piloted through famous European galleries by him will be almost inclined to wonder that there is any room in his head for music. He is an enthusiastic collector, and spends as much time as he can in any town that he happens to be visiting, in seeing all that is to be seen and in bargain-hunting. He has not yet had time to explore London thoroughly. He envies us above all things the Halses in the Wallace Collection and the Maubuse in the National Gallery. His own art-treasures include pictures and furniture, but his special hobby is Eglomisé enamel. During his last visit to London he visited a good many of the most famous dealers, and at one of them the gentleman who showed him round afterwards inquired where he had his place of business. When he was informed that he was a musician he absolutely refused to believe it, saying that he had never met anybody outside the business who knew so much about things in general. History does not report his having any other hobby, unless it be Russian cigarettes. Like all musicians, he is fond of spending a 'busman's holiday' in hearing all the music he can, and he crowded as much concert- and opera-going into the few days of his visits to London as the hardest-worked musical critic. In this connection an interesting little fact deserves to be chronicled. On the evening before he conducted the 'Titanic' concert he arrived in London at 7.0 o'clock, feeling very tired, as he had conducted in Amsterdam the previous evening and had left at 7 a.m. He had the intention of going to bed early, but on arrival he discovered that Nikisch was conducting the Philharmonic concert, so he flung himself into dress-clothes without waiting to dine, and went to hear him. He has often conducted the Gewandhaus Orchestra, and Nikisch has often conducted the Concertgebouw Orchestra, but the two had never met till that evening, nor had Mengelberg ever heard—or should one say seen?—Nikisch conduct. The two great conductors met face to face for the first time at the supper given by the Philharmonic Directors at Pagani's. Though Mengelberg has now heard Nikisch, Nikisch has not yet heard Mengelberg. This fact throws a curious sidelight on the strenuous life of the modern travelling conductor.

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In his youth Mengelberg composed a considerable number of important works, which are still heard occasionally in Holland, but he has not composed much of late years.

One of his theories is that it is a great mistake for an artist to try to attract attention by eccentricities of manner or personal appearance. This may seem a small matter in itself, but it is typical of one aspect of his character, which appeals very strongly to British ideals. This being so, there is of necessity not much to be said about his personal appearance. When he was younger it used to be said in Germany that he looked like a Rembrandt with a cherub face. He now looks like any man might look who has great responsibilities and leads an important enterprise. His manner on the platform is eminently simple and straightforward, and offers few temptations to dealers in flamboyant epithets. The clearness and tremendous decision of his beat must impress even the most casual observer from outside, and he inspires his players with confidence, because all he does is meant to guide them, and not to impress the public. He gives his cues in a most unmistakable manner, and wastes neither time nor energy in superfluous gyrations. He is one of the most 'decorated' musicians in Europe. The decoration of which he is proudest is the 'House Order' of Queen Wilhelmina, which has been bestowed by her only on a very few of her subjects, whom she holds in special personal esteem. It is in no way political or official, but purely personal, and carries with it the right of being saluted everywhere in Holland as a General-Officer.

No account of Willem Mengelberg is complete without mention of his wife, who has been his constant companion in all his travels, except when prevented by the illness of her parents. Madame Mengelberg is the most competent of business managers, and is endowed with the greatest charm of mind and manner. She is nearly as great an authority on matters of art as her husband, and, like him, is a most accomplished linguist.

Willem Mengelberg makes his next appearance in London at the first concert of the Philharmonic Society in November.

ALFRED KALISCH.

A NOTE ON BACH TRANSCRIPTIONS.

BY ERNEST NEWMAN.

Schweitzer, in his book on Bach, while recognising that transcriptions of the organ works for the pianoforte have done something to spread the knowledge of them, is mainly against transcriptions in general, and in particular against arrangements of the clavier works for the organ. On the latter point most people would probably be with him. As a rule there is little justification for transferring a work conceived in a smaller medium to a larger one, though there are a few exceptions that will occur to everyone. Max Reger has

arranged for the organ a number of Bach's clavier toccatas, preludes and fugues. I am doubtful of the success of some of these transcriptions, particularly of that of the Chromatic Fantasia; but it is a question I prefer to leave to organists. Schweitzer is probably right when he says that 'Bach's clavier works sound restless on the organ. A satisfactory registration cannot be discovered for any of them.' And again, 'The rhythm of the themes of the organ fugues is much simpler than that of the clavier fugues. A few quite elementary syncopations apart, scarcely an accent falls on the weak part of a bar; the main accent always falls on the strong beat. Bach sees quite clearly that any other than this natural accent is impossible on the organ. For clavier and for orchestra he writes much more freely. Thus the object of transcribing clavier fugues for the organ is incomprehensible. No one who really understands the nature of Bach's organ works can listen to transcriptions of this kind.'

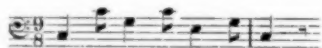
The case is different however with transferences to a smaller medium of works conceived in a larger one. As Liszt said, the pianoforte is to the orchestra or the organ what an engraving is to a painting; it helps to disseminate and popularise big works of art. The real justification for these pianoforte arrangements is that, let the purists say what they will, artists delight in making them, the amateur delights in playing them, and the public delights in listening to them. One need not dwell on the obvious fact that were it not for these transcriptions many of the finest of Bach's organ works would be unknown to everyone but organists. To how many pianists and concert-goers, for example, has not Tausig's splendid arrangement of the D minor toccata and fugue brought a new revelation of the power of Bach's imagination? Liszt, again, with his transcriptions of the A minor, C major, C minor, E minor, and B minor preludes and fugues, and the G minor fantasia and fugue, must have opened up a new world to thousands of amateurs. Some loss there is bound to be in an arrangement of an organ work for the pianoforte; but the gain immensely outweighs the loss. Schweitzer, while recognising the good that has been done to Bach and to music by these pianoforte popularisations, still seems to have a lingering doubt about them, and pleads for the old-fashioned domestic style of performance of the organ works, with one player taking the manual parts and another filling in the pedals. That, however, is only a makeshift, and one that does not always act, as everyone can testify who has tried it. Moreover, by a curious paradox, it is only when we handle Bach's organ music with a little freedom that the pianoforte arrangement wins an appearance of naturalness,—only when we add something to him that we seem to get him native and intact. How to do this and yet not overdo it is the great problem of transcription.

The difficulty of arranging the organ works is not merely the facts that three staves have to be compressed into two, but that the pedal has often to be thrown into so low a register that one hand must be devoted to this alone—thus sometimes

throwing double work upon the other,—and that we have sometimes to suggest the changes of organ timbre as best we can upon an instrument that does not offer much variety of timbre. At many a point, then, there must be something to which the pedant can object as not being in Bach; and the only excuse we can make is that the alteration gives us the spirit of the original, and that this is unattainable if we keep slavishly to the letter. In Busoni's arrangement of the D major prelude, for example, the transposition of some of the answering phrases to a higher octave than that of their predecessors gives them a point that they lose when they are retained in their original position, as in D'Albert's arrangement of the prelude, with the proposition and answer simply marked *piano* and *forte* respectively. This contention that we sometimes get nearer to the spirit of Bach by departing from the letter can be abundantly proved by comparing some of Liszt's arrangements with those of later men. To Liszt every credit as a pioneer is due, but his Bach transcriptions have the timidity and sometimes the inefficiency of much pioneer work. One wishes he had treated Bach with the same boldness and originality as he has applied to certain other composers whose work he has transcribed. In large part all that he has done is to reduce Bach's three staves to two, which merely saves us a little trouble in playing from the organ score—the trouble of settling on the spur of the moment the distribution of the material between the two hands—and often quite fails either to be Bach-like or to be lucid. Take one instance out of many. Here is a passage from his arrangement of the C major prelude:



As he generally does, he keeps the pedal part in the octave of its notation—as of course you have to do if you are simply aiming at making a playable transcription of the music as it stands in the organ score. But it is clear at a glance that the pedal part:



is almost utterly lost in the playing; it mainly exists for the eye alone, not for the ear. This may be fidelity to Bach in the literal sense, but is certainly an infidelity to him in the spiritual sense. The business of the transcriber is surely so to re-arrange the distribution of the notes that while they *look* on paper different from the organ score they will suggest the *sound* of this. Let us take as an example the following passage from the fugue of the C major prelude, fugue and andante.*

* It appears in the Bachgesellschaft edition, and in the Breitkopf and other editions of the organ works, in E major. It is also sometimes described as a toccata and fugue.

Transcribed in Liszt's literal manner,—a manner, by the way, often followed by D'Albert—it would stand in the pianoforte score thus:



a combination both unplayable and ineffective if it could be played. Look now at Theodor Szántó's arrangement of the passage:



Here, by a judicious thickening of some of the chords, a more organ-like effect is produced, while by the simple device of leaving a note once struck to sustain itself while the finger passes to other notes, the whole of the movements of Bach's parts are retained intact, everything is brought out clearly, and the pedal gets something of the weight of the organ tone.

Or take the ending of the fugue in the same work. Literally transcribed, it would figure thus:



See now how much more effective it is in Szántó's arrangement, how much more playable—in spite of the fearsome look of it at first sight—and how much more like the grandeur of the original:



It is really curious how little Liszt seems to have reflected, in making these Bach transcriptions of his, upon the most obvious possibilities of the pianoforte,—how the skilful use of the sustaining pedal, for instance, could set the hands free to wander into quite other octaves, there striking a note that could in turn be left to sustain itself while the hands returned to their original point of departure, and so on again and again,—as in the fine example last quoted above. It was no doubt this timidity in face of some of the problems

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that led to his making so few transcriptions of the organ works; for in almost every one of these we are constantly coming upon passages that can only be made really vital upon the pianoforte by consideration of the true nature of that instrument, and a bold forgetfulness of the mere look of the passage in the organ score. Who would say, for example, that the following passage from D'Albert's arrangement of the D major prelude:



though it is textually faithful to Bach, comes as close to the spirit of him as do the equivalent bars in Busoni's arrangement?



Once we admit the possibility and even the necessity of little devices of this kind,—as I think we are bound to do—the question then arises, Where are we to stop? Here we enter upon thorny ground. The D major prelude, for instance, ends thus:



Busoni not only deepens the octaves,—for which, I suppose, no one will quarrel with him,—but adds sixths to the melodic flourish in the penultimate bar:

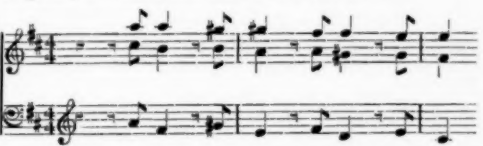


For my own part I cannot see anything very sacrilegious in this. The harmony is implicit in many minds, and no doubt the under notes would be unconsciously supplied by them as they heard the melody. On these lines they would regard the additions as very little more than making visible what they feel to be audible. It is a point of taste, however, on which we dare not dogmatise. Here is a case, though, in which I take it Busoni is justified in slightly altering Bach, making a trifling sacrifice in order to win a substantial compensation.

In the D major prelude there is a passage that D'Albert has arranged thus:



This, it is true, preserves most of the letter of the original, in which the manuals move thus:



But,—apart from the ugliness of some of the doubling—the organ left-hand notes are so placed by D'Albert as not only to muddle slightly the pedal passage, but to make it none too easy to play. Busoni, as will be seen, transposes some of the manual notes into other octaves than in the original. He loses practically nothing that is vital by doing this, while by compressing it all within the compass of the right hand he sets the left free for the clear performance of the very vital pedal part, which contains most of the essence of the fugue subject:



To this, I imagine, none but a pedant could raise any objection.

Let us, however, go a step further still. In the same fugue are single melodic passages of this kind:



Is Busoni justified in expanding them thus:



or again in expanding :



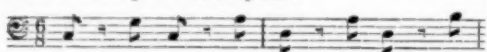
into :



It is not strictly right, but, at the risk of being called a barbarian, I for my part cannot see anything outrageously wrong in it. It gives a more sporting interest to the pianoforte arrangement, without doing grievous violence to the original. But when Busoni transcribes a passage in the C major toccata thus :



I am unable to see eye to eye with him. His additions here are the upper chords in the left-hand part. No matter how they are played they seem to me to take something away from the athletic tread and leap of Bach's pedal :



This, to my mind, is to add something to the music that is not only not there, but could not possibly be there. In the preceding cases something has been added which, it is true, is not there, but

conceivably might be there, and probably would have been there had Bach been thinking in terms of the pianoforte. So with the following passage from the fugue belonging to this toccata :



which Busoni expands thus :



I cannot defend this on any argumentative lines but for the life of me I cannot see very much wrong in it ; it certainly gives the music the brilliant, scintillating effect which we feel to be in the fugue at this point. It may be all, however, a matter of personal taste. When Bülow adds something of his own to the following passage in the fugue of the Chromatic Fantasia :



filling out the second and fourth bars of the quotation thus :



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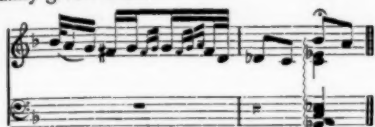
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my soul revolts at it as an artistic error and impertinence. To others it may not appear so.

A well-known passage in the Chromatic Fantasia is usually given thus :



Busoni's version of it :



has the support of other authorities : Max Reger, for example, adopts this reading in his arrangement of the work for the organ. This, however, is a matter that cannot be resolved by argument. But when Busoni expands the second and third bars of the D minor organ toccata :



into this :



we may be forgiven for declining to follow him. The original seems to most of us to need no such amplification.

It will be seen that there is ample scope for the ingenuity and the musicianship of the arranger, and for difference of opinion as to the result of his work. What is quite certain is that frequently he must not merely transcribe the organ music as it stands, but re-think it in terms of the pianoforte. The truth of this will be recognised at once by any one who will compare some of Liszt's transcriptions with Tausig's arrangement of the D minor toccata and fugue. It is from this latter that the whole modern art of Bach transcription seems to derive. There is a warmth, a freshness as of youth, about everything that Tausig did that thrills us to this day, and makes it easy for us to understand the affection the gifted boy inspired in Liszt and Wagner and everyone who knew him. Whatever music he touches, of Bach or Strauss or Schubert, he revels in his own part of the work with the clean joy of a colt prancing about in a meadow ; and the joy is communicated to every one who plays or listens to

an arrangement of his. Tausig's transcription of the D minor toccata and fugue is still the best model for the arranger of Bach for the pianoforte. Busoni has sometimes gone beyond him in daring and effectiveness,—it is interesting, by the way, to compare Busoni's own arrangement of this work with Tausig's—but it is safe to say that without Tausig none of the modern transcribers would have been quite so sure of their ground.

Much good work still remains to be done. As yet we have for the pianoforte hardly more than a few of the organ preludes, toccatas and fugues, the passacaglia (in D'Albert's arrangement, Catoire's, and others), the Brandenburg concertos, which Naumann has arranged for four hands, and a dozen or so of the chorale preludes. The last-named offer a large and inviting field. The chorale preludes are hardly known except to organists, yet they contain some of the rarest quintessence of Bach's art. Many of them offer no difficulties whatever to the transcriber. Some of the simpler ones have been done by Mr. A. M. Henderson.* Max Reger has transcribed about a dozen, and Busoni has issued two volumes of transcriptions of them, containing some that do not appear in Reger's set. The most hardened opponent of transcriptions would surely be softened if the question were boldly put to him, 'Is it not better for the ordinary man to learn from a pianoforte version such divine things as the "Schmücke dich, o liebe Seele," the "O Mensch, bewein' dein' Sünde gross,"† the "Ich ruf' zu dir, Herr Jesu Christ," the "Durch Adams Fall ist ganz verderbt," or the "Das alte Jahr vergangen ist" —things without their superior in all the music of the world—than not to learn them at all?' Our only ground for complaint is not that these few arrangements have been made, but that *all* the preludes have not been done. The problems they present ought to pique the pride of the pianoforte transcriber. Busoni has, as usual, solved some of them audaciously and brilliantly, and has occasionally added a touch of his own. No reasonable person, I imagine, would object to his darkening of the harmonies of 'Ich ruf' zu dir' at one or two points, or to his repetition of the final phrases an octave lower. Neither device does any violence to Bach. Even when he adds three chords at the end of 'In dir ist Freude,' or interpolates a couple of bars at the end of 'Nun freut euch' and doubles the value of the notes in the final bar, or elaborates slightly the figuration of 'Komm Gott Schöpfer,' it is difficult for the non-pedantic mind to charge him with any very grievous offence. All we could reasonably ask, perhaps, is that where he adds to or alters Bach he should print the original along with his own version.

We must, in short, put pedantry on one side in considering this question. It is easy to look aghast at the idea of transcribing for the pianoforte a work originally written for violin

* Published by Bayley & Ferguson.

† There is a most unfortunate typographical error in the last bar but one of Max Reger's arrangement of this prelude, an A flat being substituted for the G in the penultimate quaver.

solo; yet no one, I fancy, could play through Busoni's pianoforte arrangement of the Chaconne without being deeply and pleasurably interested in it. If the devil is not to have all the good tunes to himself, the pianist may ask, why should the violinist? And so with many others of Bach's works. By all means let us have them in the original form if possible, but it is surely better to have them in another form than in no form at all. Why should people who do not play the violin be utterly deprived of the fine music of the violin sonatas when they can get at least an echo of it in the pianoforte arrangements of Saint-Saëns, Schumann, and others? Why should not string players who are not organists make the acquaintance of the organ sonatas in the chamber-music arrangement of Todt? The cantatas in particular cry aloud for someone to bring their thousand beauties into the daylight for the benefit of the domestic amateur or the concert-goer. Mr. Bantock has made an admirable arrangement of the movement in 'Wachet auf' in which the chorale is so exquisitely combined with a sort of processional music; he has preserved the scoring of the latter intact, and simply given the chorale to four horns instead of to human tenors. Why should we not have more—many more—things of this kind? I have a suspicion that Bach's attitude towards transcriptions would not be so starchy as that of some of his present-day admirers. I am certain that could he have seen or heard Tausig's arrangement of the D minor toccata and fugue he would have flung back that great head of his and bellowed with delight, and asked, 'Why the Donnerwetter didn't I think of that myself?'—that he would at least have smiled approval upon many another transcription, and that when he *did* feel bound to shake his head he would at any rate have done so reprovingly rather than angrily.

AN ANALYSIS OF CHORAL TONE.

By J. A. RODGERS.

A close observer listening to the International contests recently held in Paris, could not fail to be struck with the immense variety not only of styles, but of tonal timbres and vocal characteristics revealed by the competing choirs. It was to be expected that there should be essential differences between French and English choirs; that an Italian choir should, in klang of tone and in other respects, differ fundamentally from, say, a Bohemian choir. The language would account for that. But there were what may be termed territorial features in the singing of choirs from any one country, Great Britain in particular, which enabled an experienced ear to locate almost the exact district a choir came from, without reference to the programme.

While the lingual difference marks in obvious fashion the contrasts in the tone-aspects of the choirs of different countries, so variations of

dialect and habits of speech help us to recognise the more subtle but none the less unmistakable diversities which distinguish choirs from Scotland, North Lancashire, Wales, Manchester, Sheffield, London, Birmingham, and elsewhere. They bear the impress of local conditions of consonantal colour, syllabic stress, and vowel definition, which locates them as clearly to the trained ear as though they followed the French fashion of bearing aloft a banner—some gorgeous affair of silk and tassels and jingling medals—with the style and place of the choir proudly painted thereon.

But first I will treat of the wider question of national choral traits. In doing so, I may classify Belgian and French choirs together, for though there are many points of divergence in the playing of Belgian and French brass and military bands, their choirs have a large preponderance of features in common.

Broadly stated, it may be said that while English choirs excel in smoothness and round, full-bodied tone, the French invest their singing with more colour-tints, and extract a keener dictional suggestiveness from the text. Several factors contribute to this result. The English vowels are broader, more direct, than the French, carrying more readily an open-throated tone. Then, again, what Mr. Cecil Forsyth has called the 'drama' of the sentence—the central idea of a group of words or syllables thrown into a high light by outstanding stress—gives the English singers a tonal rallying point, a consensus of sonority which we do not get in the more evenly distributed emphasis of the French language.

The French, on the other hand, exploit to the full their subtle vowel combinations and vanishing suffixes. The nasal terminals, which the English find so difficult to acquire, give a not unpleasing charm, a fresh tint, to their singing, though their use brings about a tendency to close and pinch the tone. These essential differences are very marked in the singing of the English and French children. The cathedral tradition is strong in England. The fluty, hooty, aloof quality, due to the carrying down of the head-voice beyond its natural limit and the use of the vowel 'oo'—which the French detest—is now largely cultivated in British schools. While it serves to produce a sweet and pure tone, the product is almost entirely colourless and inexpressive. The French children, judged by British standards, emit a much inferior tone. It is wiry, reedy, and deficient in volume and carrying power; but it is so illuminated by the point and clarity and the precocious versatility and suggestion of their diction, as to make their singing perhaps not so sensuously grateful to the ear but certainly more interesting to the mind.

A similar conclusion is forced after comparison between the adult choirs. Perhaps the most extraordinary singing at the Paris Festival was that of the Société des Instituteurs-Chanteurs de Prague (male voices) under Professor Spilka. Their singing derived its thrilling vitality mainly from the specialised oral smartness of the singers, which gave every word its acme of meaning, while

the vowel indicating These ele their sing And yet beauty, choirs. of the wi for mixed intensity speech, s basses wi superb en But in ch and in ab was the s best Briti extended comparis Männerge Choir, fo the mech smaller nu is neither quality. is doubt pronuncia indispens subtleties aesthetical lacking i equipmen Before British a points of perhaps, choral ba and Aust to demon powerful doubt th their cho preponde large maj of mouth sense of 'scooping cavity as woolly an and lacki of the Lancashir choirs are than the adopt the to be a na latter sur however engaged i approxi passion o recovering or a sos distressing of a phras

the vowel positions carried great variety of timbre, indicating a severe and uniform method of training. These elements, plus a fine sense of rhythm, made their singing something of the nature of a revelation. And yet in sheer beauty of tone, as we estimate beauty, they were surpassed by half-a-dozen British choirs. A parallel case was to be found in that of the winning choir in the 'Excellence' division for mixed voices—the A Cappella Gantois. Fiery intensity of tone, declamation which became almost speech, steely sopranos, vibrant, stringy tenors, basses with voices like tubas, and an all-round superb enthusiasm—such were their characteristics. But in chording, in blend, in certainty of intonation, and in absolute 'musical' quality of voice, there was the same deficiency when compared with the best British choirs. If carried further afield, and extended to Austrian and German choirs, the comparison still holds good. The famous Männergesangverein of Vienna, and the Cologne Choir, for example, excel beyond the English in the mechanics of singing, while, allowing for the smaller numbers of our native male choirs, the tone is neither so unified nor so plastic and beautiful in quality. The oral inertia of the average Englishman is doubtless responsible. Until enunciation and pronunciation are methodically studied as being indispensable to the technique of singing, and the subtleties of vowel-shapes are understood and aesthetically applied, the English choirs will remain lacking in one essential department of their equipment.

Before quitting this comparative estimate of British and foreign choirs, there are one or two points of similarity and divergence which may, perhaps, profitably be discussed. The French choral basses differ from those of England, Italy, and Austria in that they seem unduly anxious to demonstrate how big-chested they are, how powerful and imposing are their voices! No doubt there are many glorious bass voices in their choirs. Where in British choirs baritones preponderate, in French the basses are in a large majority. The fact has given rise to a trick of mouthing the tone, which lends a fictitious sense of bigness to the voices. It is done by 'scooping' out the notes and making the mouth cavity as large as possible. The resultant tone is woolly and diffused, ponderous in flexible passages, and lacking the penetrating Open Diapason timbre of the Bohemian and the Yorkshire and Lancashire basses. The tenors of the French choirs are much more brilliant and trumpet-like than the British, who, almost with one consent, adopt the highly-coloured throatiness which seems to be a national musical characteristic. Where the latter surpass is in their constancy to the pitch, however dramatic or emotional the music they are engaged in. The French tenors are content with approximate notes and tonality; in the stress of passion or fervour they get far afield from the key, recovering it in remarkable fashion at a cadence or a *sostenuto* passage. In both nations the distressing habit of clipping the closing chord of a phrase, particularly if it ends on an explosive

consonant, is still indulged in; even the best choirs err in this respect.

Coming from International to inter-county comparisons, similar conclusions on a smaller scale are to be deduced.

The recent foregathering, both at the Midlands Competition Festival at Birmingham and at the International Festival in Paris, of so many British choirs from all parts of the country has served to emphasise numerous interesting features and points of difference in choral tone, due apparently not so much to the influence of training, as rather to inherent vocal habits which seem to be indigenous to certain districts. How is it that the Lancashire mill-girls produce an aggregate tone which so far surpasses in breadth and resonance that heard from a London or Bristol choir; that the basses of Leeds and Sheffield are more sonorous than those of Norwich, Birmingham or Glasgow; that the tenors of Bristol and Birmingham are perhaps the finest in the country, as are the contraltos of Blackpool, Morecambe, and Manchester? I purposely exclude the Three Choirs Festival chorus from this comparative analysis, because its constitution is unique. Salaried lay-clerks, presumably drawn from all districts, form the nucleus of this body; the contralto tone is stiffened by an amalgam of male alto quality, while the soprano part has an admixture of cathedral boy-chorister tone to which it is evident the female voices have, perhaps unconsciously, adapted themselves. The sum total of all these elements is a choral ensemble of smooth beauty, especially luscious in the two upper parts, and carrying an exquisite, pure aloofness in sustained passages, but reaching its limitation in highly-coloured or dramatic music.

Nor is it easy to classify the recently formed Newcastle Festival Choir. Fine body of singers as they are, they have not yet evolved an individuality. The influence of their trainer, Dr. Coward, dominates them; they bear his rather than their own characteristics. Apart from their performances being located in an unsuitable auditorium—a comparatively small variety theatre—they furnished at the Festival an example of choral diction that over-reached itself. The consonantal emphasis was so magnified as frequently to swamp the tone; the technique of the painting obscured the picture. It gave rise to a curious acoustic effect in 'Omar Khayyam.' The rapid final movement brought forth a fusillade of consonantal explodents which the dry resonance of the theatre intensified into a bewildering crackle never contemplated by the composer.

Various ingenious theories have been put forward to explain the territorial choral characteristics I have previously named. Perhaps the strangest is the thesis that the finest voices are to be found in the coal-producing districts. It would be a happy fancy to imagine the miner singing while at his work in the domain of eternal sunlessness. But it happens that, as a class, miners are unmusical, or, at any rate, unvocal. Brass bands, not choirs, are their hobby. The solution will have

to be sought in dialect and habits of speech. The Northern folk broaden and elongate their vowel positions, and it is in the Northern choirs where open-throated sonority transcends all other qualities. Large-scaled open tone is one of the fundamentals of Dr. Coward's training. It explains much of the overwhelming power of his Sheffield choir. He did not invent it. The great choirs of Leeds and Huddersfield used it instinctively before Dr. Coward's day. But he applied it *in excelsis* to the fine, natural voices of his Sheffield singers, extracting every fraction of possible resonance from the vowel.

When Sir Henry Wood undertook the training of the Sheffield Festival choir of 1911 he modified this broad-vowel system. He insisted on a more closed cavity, greater palatal and nasal resonance, and, especially in the men's voices, a more concentrated, almost glittering, tone. The fruits were heard at the Festival. There was inevitably a loss of actual volume, but the tone was more brilliant, and the vowel range and colouring were widely increased.

The foregoing goes far to explain many of the essential diversities of local tone to which I alluded at the beginning. Lancashire and Yorkshire workers in their speech prolong and widen many of the short vowels. 'Hand' becomes 'hond,' 'mighty' becomes 'moighty'; the final 'diphthongal-vanish' disappears from the long vowel 'ai'—and so on. As we proceed South the speech-tone of educated and vocally-trained people alters. The vowel sounds become more composite; the open positions are narrowed, giving some gain in refinement and euphony, but with a consequent loss of forward resonance. The ladies' voices of London and, say, Birmingham are speaking generally undoubtedly smaller and more silvery than those of similar status north of Derby and Lincoln. The splendid tenors of Birmingham, Bristol, and South Wales are a little difficult to account for unless, as in the case of bass-singing in Yorkshire, tenor-singing in those districts has become a habit and is specially cultivated. The vowel theory can hardly explain so plentiful a supply of good, natural voices.

The subject is a fascinating one, and might with profit be given closer attention by choir-trainers. A survey of the question, based on observations carried on throughout England and in many cities abroad, leads me to the conclusion that British trainers have not yet fully realised the superb potentialities of their language. The tendency is to cultivate the few sonorous, telling, Italianised vowels, and to ignore or modify the several dozens of more or less subtle English vowel-combinations, each of which carries a peculiar colour-tint. With a few notable exceptions, the methods of English trainers is largely to utilise vowels as tone-carriers only, and consonants to make merely clear, and not suggestive, the word-symbols. To secure intensified and varied tonal-colour, power should not so much be the aim as a uniform vowel adjustment which will furnish the tone-palette with all the unequalled resources of the English language.

SYNCOPIATION AND EMPHASIS.

BY REGINALD GATTY.

(Continued from p. 372.)

II.

Before proceeding, it may be well to point out a distinction to be made with regard to the varieties of *tempo d'imbroglia*, which is dependent on the kind of cross-motive employed. As cross-motives are in their nature sequential, we may have either sequences conterminous with the whole model (in which case the model must be expected to repeat itself), or only conterminous with one or more of its component parts (model-units). They may also extend beyond the limits of the model with varieties that have only a theoretical importance. All the examples given in these articles are cases of sequences conterminous with single model-units, with the following exceptions. In Exs. 25b, 35, and 38 the sequences are conterminous with the whole model. Ex. 36 is also an irregular instance of this effect. Exs. 24, 31, and 32b furnish instances of sequences conterminous with double model-units, and Ex. 24 is also a case of sequences extending to the length of double models. Ex. 33, according to my interpretation, is not a case of *tempo d'imbroglia* at all, but on Callcott's assumed analysis is an example of an irregular model and four irregular sequences conterminous with the single, irregular model-units. The foregoing distinction of cross-motives cannot be shown to affect any of the arguments that now follow.

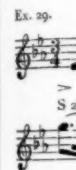
It may also be mentioned in this place that it is of course possible to have the employment of phrasing accents in accordance with the models of *tempo d'imbroglia* without, however, the sequential feature of cross-motives to give the music the true character of this device. Thus, owing to the variations in the last sequences of each quotation, Exs. 35 and 36 have a leaning in this direction.

To return. What is the mental effect intended by *tempo d'imbroglia*? Franklin Taylor, in his article, 'Tempo Rubato,' in Grove's 'Dictionary,' says: 'This expression is used in two different senses; first to denote the insertion of a short passage in duple time into a movement the prevailing rhythm of which is triple, or *vice versa*, the change being effected without altering the time-signature, by means of false accents or accents falling on other than the ordinary places in the bar.' He then quotes Ex. 25a,* and says of it that 'the rhythm . . . is distinctly that of two in a bar, although the whole movement is in $\frac{3}{4}$ time.' Again, in his 'Technique and Expression' (p. 32), he says, speaking of syncopation, 'There are cases in which an alteration of accent is *designed to*, and does, give the effect of a temporary change of rhythm.' He then once more quotes Ex. 25a, saying that here 'the rhythm changes for the time being from triple time to duple, with two beats in a bar.'

* *I.e.*, he quotes the example cited by me as Ex. 25a. This convenient, if ambiguous, method of expression has been freely used in these articles to avoid cumbering the text.

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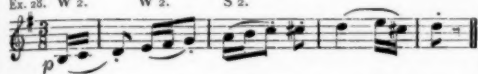
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Similarly, Prout (Grove's 'Dictionary,' Art. *Accent*), terms these effects 'the displacing of the stresses in such a way as to convey to the mind an impression of an alteration of the time,' and, quoting Ex. 27, he calls it 'a remarkable example of extension of rhythm, so that two bars of $\frac{3}{4}$ time are made to sound like one bar of $\frac{3}{4}$.' He then cites as 'instances of this device in the works of later composers,' Exs. 36 and 40.

But if in these instances an alteration of accent is (to use Franklin Taylor's words) 'designed to, and does, give the effect of a temporary change of rhythm,' it will evidently not be the case in all examples of *tempo d'imbroglia*, for Prout, quoting Exs. 28, 29, and 34, says ('Musical Form,' § 289):

BEETHOVEN. Pianoforte Sonata, Op. 14, No. 2.
Ex. 28. W 2. W 2. S 2.



BEETHOVEN. Violin Sonata, Op. 30, No. 3.
Ex. 29. W. W. W 2. W 2. cres.



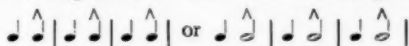
'In all the passages quoted above, the feeling of the triple time is maintained in spite of the cross-accents,' and of Ex. 28 he says further (*id.* § 287): 'Here the grouping of the notes of the melody suggests $\frac{3}{4}$ time, and a charming effect is produced by the crossing of the bar-accent and the phrasing accent.' Again, citing Ex. 20, he says (*id.* § 292): 'Here we never altogether lose the feeling of quadruple time, but the figures both of the upper and lower part are decidedly suggestive of $\frac{3}{4}$.' Further, a supplementary commentary of the editor in Prout's article 'Accent' in Grove runs: 'What are called "cross-accents" should properly be explained as cases where the emphasis and the natural accent contradict one another; in all cases of syncopation, such as in the following examples, the natural accent of the bar is felt, and the displaced emphasis gains in effect by the fact that the accent is felt.'

How are these apparently contradictory explanations to be reconciled? What means have we of ascertaining when the composer intends one thing and when the other? Perhaps we shall obtain some enlightenment if we inquire more closely into the nature of syncopation and emphasis.

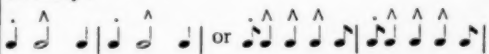
Franklin Taylor says ('Technique and Expression,' p. 32): 'Syncopation, although it displaces the accent, does not disturb the general rhythm, which, unless the syncopation is constant and very prolonged, is always recognisable under the displacement.'

Speaking of 'transposition of the accent,' Pauer says ('Musical Forms,' p. 14): 'But this transition

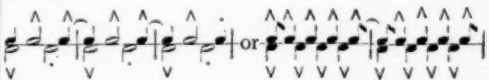
of the accent must not continue too long, for if so the accented arsis would usurp the place of the thesis, and would no longer be intelligible merely as a transposition. For if the following line:



were long continued, our rhythmical instinct would very soon reduce this transposition of the accent to a natural, simple order of accent by receiving the accentuated arsis as the thesis, because the natural and universal always asserts itself over the artificial and the special.' And of syncopation he says: (*id.* p. 16), 'If a syncopé is to maintain itself for any time as a pure unison, it must be interrupted in bars or in longer intervals by an accented thesis, which always recalls the natural accent to the memory:



'But where the syncopé occurs, as it usually does, in a passage where there are various voices, it can be continued at pleasure without becoming unintelligible, because the other voices always meet it with the counterpoise of the natural order of accent:

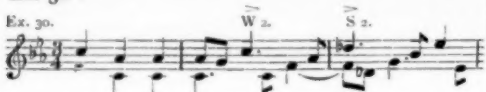


Finally, Corder writes of Schumann (Grove, Art. *Syncopation*): 'Schumann was fonder of syncopation than any other composer. His works supply many instances of whole short movements so syncopated throughout that the ear loses its reckoning, and the impression of *contra-tempo* is lost: e.g., "Kinderszenen," No. 10; "Faschingsschwank," No. 1; and, most noticeable of all, the opening bar of the "Manfred" overture.'

It will be clear from the foregoing that within a certain limit syncopation and emphasis have the effect of *tamperings* with the regular progress of the natural accents, and beyond this limit the effect of time-signature change. Where, then, does the limit lie, and will it be the same for all hearers? That a sense of syncopation and *tempo d'imbroglia* has to be acquired will be obvious to everyone who remembers his own musical development. Playford says ('An Introduction to the Skill of Musick,' 12th edition, 1694, p. 24): 'Notes of Syncopation, or Driving-Notes are, when your Hand or Foot is taken up, or put down, while the Note is sounding, which is very awkward to a Young Practitioner; but when once he can do this well, he may think himself pretty Perfect in keeping Time.'

For Dr. Callcott, apparently, all examples of *tempo d'imbroglia* produced the effect of a change of time-signature. He says ('Grammar of Music' § 530): 'To the same species of effect which is derived from emphasis, may be referred the *tempo d'imbroglia* (*della confusione*) of modern music, in which the music, although written in one kind of measure, is really performed in another.'

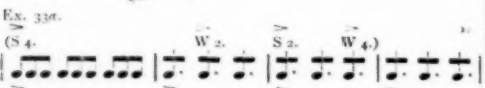
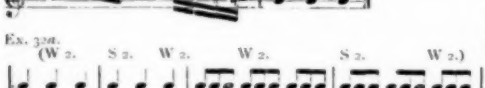
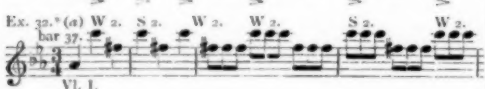
As a 'singular' instance of this he quotes Ex. 30 :



from the final chorus of the 'Pilgrim,' by Hasse, 'in which,' he says, 'the time, though apparently three crotchets, produces the effect of two crotchets in a measure' (§ 534). He then continues (§ 535): 'In the last movement of Haydn's "Instrumental Passione," Op. 45, generally known by the name of the "Seven last Words," several passages occur, in which, as in the preceding example (*i.e.*, from Hasse), the time changes from *three* to *two* crotchets. In the final section, the time changes to *four* crotchets, &c. As that movement is termed *il Terremoto* or *the Earthquake*, this confusion is particularly appropriate.'

The passages referred to are evidently Exs. 31, 32 and 33, which we give from the first violin part of the instrumental version of the work (London, W. Forster. B.M. h3210).

HAYDN. Instrumental version of 'Seven last Words,' last movement.



Now, if we compare the phrasing-schemes of Ex. 30 and Ex. 32 (a) and (b) with that of Ex. 34, which is one of those passages quoted by Prout

* The phrasing-accent is given as Callcott apparently understood them, but the change to triplets in the third bar would seem to point rather to the nuance of 'cross motive-accent,' dealt with on p. 371, and giving the phrasing-scheme :

† Here, again, the parallelisms in the melody between bars 1 and 3, 2 and 4, would seem to point to the phrasing-scheme.

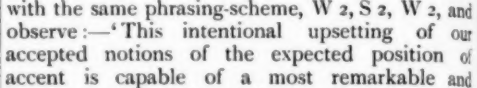
(see p. 443) as an instance where 'the feeling of the triple time is maintained, in spite of the cross accents,' we shall find them to be identical, viz., $\bar{W} 2, \bar{S} 2, \bar{W} 2$.

BEETHOVEN. Pianoforte Sonata, Op. 31, No. 2.



Similarly, Stainer and Barrett ('Dictionary, Art. Accents') quote the following passage (Ex. 35) with the same phrasing-scheme, $\bar{W} 2, \bar{S} 2, \bar{W} 2$, and observe:—'This intentional upsetting of our accepted notions of the expected position of accent is capable of a most remarkable and powerful effect. Heard by a musician just two centuries ago, its effect would probably not have been so striking, as he would have supposed the writer to have changed from triple to duple time, a constant habit in those days,' obviously implying that no such change is apparent to modern ears.

BEETHOVEN. Third Symphony, 1st movement.



That is to say, the same phrasing-scheme, which means a change from triple time to duple in Callcott's estimation, is regarded by Prout and by Stainer and Barrett as a case where the triple time is maintained! A clue to the difficulty will be found, however, when we remember that Callcott could write as follows ('Grammar of Music,' § 516) about quadruple time :

'The Germans, and also the French, consider the measure of four crotchets as a species different, not only from that of three, but even from that of two crotchets ; a distinction which arises from the nature of accent, and which is thought of importance by those authors. It is considered by some of them as a simple measure ; but it really seems merely to differ from that of two crotchets, by the omission of the alternate bar.'

If Callcott's rhythmical sense was not sufficiently developed to distinguish between duple and quadruple time, may we not suspect that it was also imperfect with regard to *tempo d'imbroglia*! and will not this consideration apply to the whole question as to the limit in *tempo d'imbroglia* effects? May we not suspect that the limit is dependent, not upon some unknown factor, but upon the *rhythmical sense of the hearer* ; nay, more, that for the fully-trained musician, this supposititious, indefinite limit really *has no existence at all*?

Will this not explain, too, why Prout (Grove, Art. Accent) should quote Ex. 36 as an instance 'of this device in the works of later composers' (*i.e.*, 'the displacing of the stresses in such a way as to convey to the mind an impression of an alteration of the time')? and Exs. 37 and 38 as

† In the old edition of 'Grove,' Prout was still more explicit, for he added, in connection with this instance, that 'the accent occurring on every second instead of on every third beat produces in the mind the full effect of common time.'

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BEETHOVEN. 3rd Symphony, 1st movement.

Ex. 36. $\bar{W} 2$. $\bar{S} 2$. $\bar{Syn} 2$. $\bar{W} 2$. $\bar{S} 2$. $\bar{W} 2$. ($\bar{W} 2$.)



SCHUMANN. Pianoforte Concerto, Op. 54.

Ex. 37*. $\bar{S} 2$. $\bar{Syn} 2$. $\bar{W} 2$. $\bar{S} 2$. $\bar{Syn} 2$. $\bar{W} 2$. $\bar{S} 2$. $\bar{Syn} 2$.

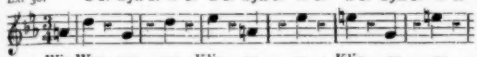


$\bar{W} 2$. $\bar{S} 2$. $\bar{Syn} 2$. $\bar{W} 2$.



BRAHMS. 'Schicksalslied.'

Ex. 38. $\bar{S} 2$. $\bar{Syn} 2$. $\bar{W} 2$. $\bar{S} 2$. $\bar{Syn} 2$. $\bar{W} 2$. $\bar{S} 2$. $\bar{Syn} 2$. $\bar{W} 2$.



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while the following passage (Ex. 39) is quoted in Stainer and Barrett's 'Dictionary' (Art. *Accent*), along with Ex. 35 (*q.v.*) as an instance in the opposite sense?

BEETHOVEN. Third Symphony, 1st movement.

Ex. 39. $\bar{W} 2$. $\bar{S} 2$. $\bar{Syn} 2$. $\bar{W} 2$. $\bar{S} 2$. $\bar{Syn} 2$.



This will explain, too, why Franklin Taylor should consider Ex. 25a, with the scheme $\bar{Syn} 2$, $\bar{W} 2$, $\bar{S} 2$, as an example of duple time, and Stainer and Barrett, Ex. 25b, with the same scheme, as an instance, quoted along with Exs. 35 and 39, on the other side.

Similarly, although Prout says of Ex. 28 that the feeling of triple time is maintained 'in spite of the cross-accents,' he says immediately afterwards ('Musical Form,' § 289) of Ex. 40: 'Sometimes, however, by means of dynamic indications, the composer intentionally destroys for a while the feeling of the original time. It is impossible to play the following passage as Weber has marked it without losing the feeling of triple time, and substituting that of duple':

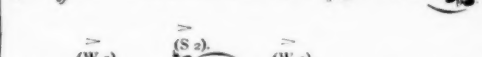
* See note to Ex 8 (p. 370).

† Ex. 38. When a musical beginner, I attended rehearsals of this work. I was never able to feel the passage quoted other than as in duple time, with the result that I could never come in correctly on the 'Jahr,'—not even in performance.

‡ Exs. 36 and 39 have the same phrasing scheme $\bar{W} 2$, $\bar{S} 2$, $\bar{Syn} 2$, whereas Exs. 37 and 38 have the phrasing scheme $\bar{S} 2$, $\bar{Syn} 2$, $\bar{W} 2$. The difference, however, can hardly be considered essential as regards the interpretation of their phrasing effects, and the salient feature of the similar employment of rests seems to make their inclusion along with Ex. 36 especially appropriate. As the first bar in Ex. 37 does not belong to the musical sentence it is not included in the phrasing scheme. Otherwise this would actually be the same as that of Exs. 36 and 39 ($\bar{W} 2$, $\bar{S} 2$, $\bar{Syn} 2$).

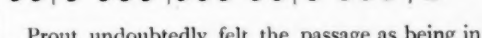
WEBER. Sonata in C, Op. 24.

Ex. 40. ($\bar{W} 2$). ($\bar{W} 2$). ($\bar{S} 2$). ($\bar{W} 2$). ($\bar{W} 2$). ($\bar{W} 2$).



Now the cross-motives suggesting the *tempo d'imbroglia* are in both cases the same, two half-beat notes preceding one whole-beat note; in one case, $\bar{W} 2$, in the other $\bar{S} 2$, and the only difference between them is that in Ex. 28 the phrasing-accents give us the scheme, $\bar{W} 2$, $\bar{W} 2$, $\bar{S} 2$, while Ex. 40 is another instance of 'cross motive-accents' with the scheme:

Ex. 40a.
($\bar{W} 2$). ($\bar{W} 2$). ($\bar{S} 2$). ($\bar{W} 2$). ($\bar{W} 2$).



Prout undoubtedly felt the passage as being in duple time, but who shall say that Weber really so intended it? Can the further subtlety of 'cross motive-accents' really necessarily mean the effect of a change into duple time, or should we not rather assume that the rhythmical sense of a great composer may still outstrip that of the most conscientious theorist?

But, owing possibly to the lack of precise ideas on the subject, obviously conflicting statements are to be found in the same writer, for although Prout in his 'Musical Form' cites Ex. 34, with the phrasing scheme $\bar{W} 2$, $\bar{S} 2$, $\bar{W} 2$, as an instance where the triple time is still felt, in his article on 'Accents' he quotes Ex. 36, with the phrasing-schemes $\bar{W} 2$, $\bar{S} 2$, $\bar{Syn} 2$; $\bar{W} 2$, $\bar{S} 2$, $\bar{W} 2$, as an instance to the other effect.

The tabular survey on page 446, of the examples quoted with varying interpretations, will serve to show up more clearly the conflict of ideas.

If, however, our conclusions are allowed to stand, a new light will be thrown upon the whole question of syncopation and emphasis, and all these obscurities and contradictions will vanish. The inability of the individual to follow the syncopation or the *imbroglia* any further will no longer be taken to mean that it does not still exist for a more completely developed rhythmical sense. Indeed, if as Pauer says in the passage already quoted, 'where the syncopé occurs, as it usually does in a passage where there are various voices, it can be continued at pleasure without becoming unintelligible, because the other voices always meet it with the counterpoise of the natural order of accent,' one would assume *a priori* that the absence of such counterpoise, whether in other voices or the accompaniment, was rather a further rhythmic subtlety of the composer than indolence or carelessness on his part to change the time-signature.

It would seem, then, that to assume such a change in the cases under consideration still needs its justification, and that it would be wiser for us first to try if our own rhythmical sense may not be at fault. It would be strange if it should transpire that, rhythmically, Schumann is not yet understood! But especially as regards tuition, where the rhythmical sense of the pupil is still uncertain, the doctrine of a change of time-signature seems particularly unwise. Let us rather remember that, as Pauer says, syncopation (and, of course, emphasis and *tempo d'imbroglia*) can be continued indefinitely with the proper counterpoise. In all passages, then, where such a counterpoise is wanting, the proper course for the learner is to *supply one* for himself, by means of a temporary accompaniment on the pianoforte, until the special effect can be properly realised without such aid.

It may still be asked, however, how it can be psychologically possible for cross-motives and motive-accents suggesting a change of time-signature to be really felt as still in the original time, and here we touch upon the question as to the actual employment of natural accents in execution. It would take us too far to deal exhaustively with the matter now, and it will suffice to state that not only in all cases of

tempo d'imbroglia, but apparently in all cases of syncopation and emphasis (*i.e.*, wherever phrasing-accents of any description are employed), the natural accents are not actually expressed in performance, but only *subjectively felt*; and it is just this collision (or occasional synchronism) of expressed phrasing-accents with silent natural accents which constitutes the whole branch of effects, and makes at times such severe demands on the rhythmical sense of the hearer.

It will now be well to sum up the innovations as to nomenclature, introduced in the foregoing pages.

All accents of emphasis ('rhetorical' or 'oratorical' accents) have been termed *phrasing-accents*. Sequences of melodic motives that are 'cross' with the natural rhythm of the bars have been styled *cross-motives*. When these cross-motives have initial phrasing-accents, these accents have been termed *motive-accents*, and when they have phrasing-accents that are 'cross' with the cross-motives, and so generally synchronous with the natural accents, the term *cross motive-accents* has been employed.

In conclusion, I have to acknowledge my indebtedness to the valuable collections of examples contained in the writings of Prout, Stainer and Barrett, Franklin Taylor, and Callcott, already mentioned, and largely drawn upon in these articles.

No.	Model.	Example. No.	Nature of Sequence.*	Interpretation of Effect.	Writer.
1. ...	$\tilde{S} 2, \tilde{W} 2, \tilde{W} 2$...	31	...	Change of Time-signature	Callcott.
2. ...	$\tilde{W} 2, \tilde{W} 2, \tilde{S} 2$...	28	Sequence of Model-units	No change of Time-signature	Prout.
		29	" " "	" " "	"
		40	" " "	Change of Time-signature	"
3. ...	$\tilde{W} 2, \tilde{S} 2, \tilde{W} 2$...	30	" " "	" " "	Callcott.
		32 ^a	" " "	" " "	"
		32 ^b	" " "	" " "	"
		36	" " "	" " "	Prout.
		34	Sequence of Model-units	No change of Time-signature	"
		35	" " "	" " "	Stainer and Barrett.
23. ...	$\overset{\sim}{Syn.} 2, \tilde{W} 2, \tilde{S} 2$...	25 ^a	" " "	Change of Time-signature	Franklin Taylor.
		25 ^b	" " "	No change of Time-signature	Stainer and Barrett.
24. ...	$\tilde{W} 2, \tilde{S} 2, \overset{\sim}{Syn.} 2$...	36	" " "	Change of Time-signature	Prout.
		39	" " "	No change of Time-signature	Stainer and Barrett.
25. ...	$\tilde{S} 2, \overset{\sim}{Syn.} 2, \tilde{W} 2$...	27	" " "	Change of Time-signature	Prout.
		37	" " "	" " "	"
		38	" " "	" " "	"

* That this conflict does not depend on the varying nature of the *imbroglia*-sequences is shown by the fact that Exs. 28, 29, (no change) and 40 (change) are all composed of model-unit sequences, and so are Exs. 30, 32^a (change), and 34, 35 (no change).

Occasional Notes.

The report of the fourth Congress of the International Musical Society (which was held with so much success in London from May 29 to June 3, 1911) will be issued during the month by Messrs. Novello & Co. It has been prepared under the very capable editorship of Dr. Charles Maclean, the Honorary Secretary of the Society. It is worthy of note that the publication of this substantial volume of 432 pages is made entirely at the expense of the Congress funds under a Resolution of the Executive Committee, the corporate resources of the

Society not being in any degree drawn upon. The volume contains an account of the various proceedings of the Congress, the programmes of all the concerts and other musical performances, an English abstract of all Congress papers, and a very large number of papers practically in full, in the various languages—English, French, German and Italian—in which they were read. Many other particulars regarding the Society are given. We shall have occasion to further notice the volume after it is issued.

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JOHN HULLAH.

(June 27, 1812—February 21, 1884.)

The centenary of the birth of John Hullah deserves more than passing mention. At a pregnant period of the educational evolution of this country—the forties—he was a potent force in directing the stream of effort musicwards. He was an accomplished musician, and as a composer he even now in some circles survives in his songs, 'The three fishers,' 'The Storm,' and perhaps one or two others. But it was chiefly in regard to the 'fixed *do*' method of sight-singing which bore his name that he became so widely famous. This method has now almost died out as a means of popular musical instruction. But the fervent spirit of optimism, the belief in the musical capacity of the people that animated and inspired Hullah's life-work, his keen perception of the great social advantages to be derived from the spread of music, his indomitable courage in fighting obstacles, are a heritage we have continued to enjoy to this day. John Hullah had an attractive personality; he was a man of general culture, and he was more or less intimate with most of the men of light and leading of his time. One association is, perhaps, unforgettable—that of Charles Dickens, who wrote the libretto of the operetta, 'The village coquettes,' the music to which was composed by Hullah, and first performed on December 6, 1836.

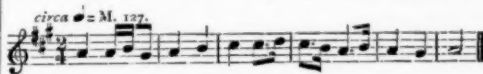
An action for libel brought by Dr. Yorke Trotter against Mr. J. S. Curwen occupied one of the courts in the King's Bench Division on June 19 and 20, and caused mild excitement in some educational circles. In 1909 Dr. Trotter issued a pianoforte method entitled 'Rhythmic Gradus.' This was announced as being the joint work of Dr. Trotter, Miss Margaret Glyn, and Miss Katherine Bird. Long before this Mrs. Curwen had published a method called 'The Child Pianist,' which has had great and deserved vogue. Prior to her association with Dr. Trotter, Miss Bird had for some years been teaching more or less on Mrs. Curwen's methods, and was thus familiar with the exercises and books. When the 'Rhythmic Gradus' was planned she was entrusted with the writing of the elementary sections. After the publication there followed demonstrations of the results attained, and the success achieved was claimed as the fruits of Dr. Trotter's whole method. Whereupon Mr. Curwen wrote letters to various influential persons in which it was stated that Dr. Trotter's method—not merely a portion of it—was 'taken *en bloc*' from Mrs. Curwen's method, that the 'Gradus' was 'a barefaced and impudent paraphrase' of Mrs. Curwen's plans and books. *Hinc ille lachrymæ.*

Mr. Curwen's letters and the justification of the libel brought in evidence at the trial, point to a breach of copyright. Having, then, an ordinary legal remedy for his alleged grievances, it is difficult to understand why he preferred the more dangerous course. This was a weakness in his case. At the trial Dr. Trotter declared that he had no intimate knowledge of Mrs. Curwen's method, that he considered his own work entirely original, and that he was unaware that Miss Bird had reproduced any ideas that were special to Mrs. Curwen. Miss Bird was examined and cross-examined at some length, and while she maintained that she had not deliberately copied Mrs. Curwen's exercises and verbal phraseology, she admitted that she had inadvertently reproduced some from memory. Miss Margaret Glyn was next called, and she was able to plead that her share of the 'Gradus' was entirely uninfluenced by Mrs. Curwen's books.

Dr. McNaught was then called. He stated that after examining all the books concerned, he found that both methods drew largely upon the tonic sol-fa system, a fact that led to a general similarity of appearance; that by some process of unconscious cerebration a portion of Mrs. Curwen's original work had been reproduced; and that, viewed as a whole, Dr. Trotter's method showed considerable originality. Further, Dr. Trotter had exhibited results that he (Dr. McNaught) had never witnessed elsewhere. He thought the strength of Dr. Trotter's case was that it was impossible to suppose that any sensible man would have been a consenting party to the reproduction of Mrs. Curwen's special works.

At this stage Mr. Justice Darling, who heard the case, suggested that counsel on both sides should consider the possibility of an arrangement. After a consultation, Mr. Duke, K.C., who appeared for the plaintiff, stated to the Court that, acting on the advice of his Lordship and in view of the evidence of Dr. McNaught, his client was willing to take the earliest opportunity of meeting Mrs. Curwen's complaint. Mr. Holman Gregory, K.C., counsel for the defendant, then agreed to withdraw the personal aspersions that had been used. The record was then withdrawn.

The inevitable tedium of the trial was relieved by the badinage of Judge and counsel struggling to understand musical ideas and idioms. Unfortunately not much of the repartee that passed will bear printed reproduction, because the circumstances that induced it are necessary for its appreciation. One of the neatest things said was uttered by Mr. Duke in explaining to Mr. Justice Darling the idea of a 'chant.' He said it was 'a musical form that combined as little musical variety as is consistent with an absence of monotony.' It is a pity that Mr. Gregory did not display any hereditary ability in this instance! During a period when matters were moving drearily, his Lordship, who was pensively turning over the pages of one of the tomes before him, observed, with his characteristic twinkle of the eyes, that he had just lighted on the words *rallentando* and *ritard*, which he thought accurately described the existing situation. An effort on the part of Dr. McNaught to illustrate the importance of the rhythmic factor in music led him to sing the following melody:



which he considerably explained was 'God save the King.' His Lordship blandly observed that he did not recognise it. After that the Court adjourned.

We are informed that the discovery has been made by Dr. Wolfheim of an old organ-book, written about 1715 by J. Bernhard Bach, containing fifty-two pieces, and among them eleven by Bach, of which three are hitherto unknown! These will at once be published. The Bach-Jahrbuch for 1911, which has only just been published, is of exceptional interest. It contains a full account of the cantata 'Mein Herze schwimmt in Blut,' recently discovered at Copenhagen. It also gives a summary of a memorandum-book that belonged to the sexton of St. Thomas's at Leipsic, supplying interesting information on Bach's Passions and the later performances at Leipsic. While on the subject of Bach we have to mention that the Bach Festival has taken place this year at Breslau, too late for description in this issue, and that the next will take place at Vienna in 1914.

Many a jaded musician will doubtless support our view that no summer holiday can be considered ideal unless it afford a complete escape from 'the jarring concord of sounds.' Yet many there are who seek for a musical holiday. Hitherto they have turned their eyes to Bayreuth or, more lately, Munich; or more modest purses have opened to suggestions of Bournemouth. England now offers two further temptations for the foregathering of music-lovers. Those whom the folk-music of their native land attracts can attend the School of Folk-Song and Dance at Stratford-on-Avon, to be held in connection with the Shakespeare summer celebrations from August 3 to August 31. If they wish to be informed of the lectures on the theory, history, and lore of English song and dance, and of the classes in singing-games, Morris, country, and sword-dances that have been arranged, they should write to Miss Rainbow, Box Office, Stratford-on-Avon. If they fall to this temptation they will return, judging from the experience of their predecessors of last summer, with new sympathies awakened and many of their muscles developed.

The other temptation is to those who favour æsthetical, critical, and historical discussion, and is offered by the Home Music Study Union. This up-to-date organization, which owes much to the energy of Mr. Percy Scholes, offers a musicians' holiday at Bideford, North Devon, from August 10 to August 24. It has taken complete possession for the fortnight of Edgehill College, 'a fine modern building at a breezy elevation, with lovely grounds, tennis courts, &c.,' and invites musicians to come and stay there for 35s. per week. They will have the advantage of congenial company, fine scenery, and the opportunity of hearing lectures on the most widely diverse topics delivered by Mrs. Kennedy Fraser, Mr. G. C. Ashton Jonson, Mr. Albert Visetti, M. M.-D. Calvocoressi (the esteemed contributor to our columns), Mr. Stewart Macpherson, and Mr. Scholes. A point is made of the atmosphere of *camaraderie* that is aimed at. A similar project has been carried out before with excellent results, and we cordially wish the promoters a still greater success in their present venture. Those who fall to this temptation should write to the General Secretary of the Home Music Study Union, Mr. J. E. Lawrence, 52, Francis Street, Leeds, as soon as possible.

We regret to hear that the season's work of the Brighton Sacred Harmonic Society has resulted in a heavy loss. The cause of the diminished attendances is the rivalry of the Municipal Concerts, which are supported out of the rates and can therefore be given at cheap prices. No blame, however, attaches to the Municipal authorities on account of their zeal on behalf of music.

A sale of valuable musical instruments took place at Puttick & Simpson's on June 14. A Gagliano violoncello went for £360, a 'Strad' violin for £400, and a silver-mounted violoncello bow, by Francois Tourte, for £175. Altogether the bow and twelve stringed instruments were sold for £3,896. Think of the concerts of British music that could be financed by this sum!

In our report last month of the visit of the Leeds Choir to Paris, it should have been stated that the work of preparing the chorus had been carried out by Mr. H. A. Fricker, who also officiated as organist at the performances.

WILLIAM VINCENT WALLACE.

A CENTENARY NOTICE.

By W. H. GRATTAN FLOOD.

Although the centenary of the birth of William Vincent Wallace has not received due attention, it is appropriate to furnish some new facts concerning the biography of the composer of 'Maritana,' and to arouse fresh interest in the personality of a really remarkable Irish composer.

Most of the memoirs of Wallace give wrong dates for his birth, but while some give June 1, 1814, others give March, 1815, and July 1, 1813. The true date is March 11, 1812, and this is given in the present writer's 'History of Irish Music' (1905). To settle the matter, here is the extract from the Waterford Register:—'William, the son of William and Elizabeth Wallace, was born March 11th, 1812. Registered, March 15th, 1812, by me, Richard J. Hobson, Curate.'

Thus, on March 11, 1812, William Wallace first saw the light in the city of Waterford, in a house at the corner of Lady Lane and Colbeck Street, memorable also as being the self-same house in which Charles Kean, the great actor, had been born a year previously. His father was an Irishman, a native of Ballina, co. Mayo—not a Scotchman, as generally stated—and his mother was a Waterford lady of varied accomplishments. In June of the same year, Mr. and Mrs. Wallace returned to Ballina (where a second son, Wellington, was born), and remained in that village for twelve years. His father, being a good musician, taught the future composer all that he knew of instrumental music. From the Army records I find that Wallace père joined the 29th Regiment in 1822, was promoted sergeant on August 27, 1823, and in 1825 proceeded with it to Waterford, remaining there from October, 1825, to April, 1826, when he purchased his discharge for £20 (April 14, 1826).

Young Wallace found an excellent patron in Sir John Buchan, Colonel of the 29th Regiment, and his clarinet playing was much admired. As the regiment was ordered to the Mauritius, Mrs. Wallace would not consent to go, and hence she provided the purchase-money for the discharge of her husband, who was bandmaster as well as sergeant. While in Waterford Master Wallace received lessons from Otho Hamilton and John Ringwood (organist of the Cathedral), as well as from his father. The Wallace family in the winter of 1826 removed to Dublin, and the father was at once given the post of bassoon-player in the Adelphi Theatre orchestra. Not long afterwards the two sons were engaged at the Theatre Royal: William as second violin and Wellington as second flute, the then conductor being James Barton.

In 1827 Wallace was regarded not only as a skilful performer on the violin and clarinet, but also as a good organist, and he took lessons on the pianoforte from W. S. Conran and Logier, and organ lessons from Haydn Corri, then organist of the pro-Cathedral, Marlborough Street, Dublin, also studying orchestration with Phelps MacDonald.

At Christmas, 1829, the post of organist of Thurles Roman Catholic Cathedral was vacant, and Wallace was asked to make an application for it, doubtless on the recommendation of Haydn Corri. J. W. Glover was about to apply for the position, but learning that Wallace was already in the field he did not care to appear as a rival, as he himself told me in 1877. Consequently in January, 1830, Wallace took up his residence in Thurles, and was also appointed professor of music at the Ursuline Convent of that town, he being then in his eighteenth year.

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While in Thurles—from January, 1830 to August, 1831—Wallace was the spoiled child of the community. In particular, the Ursuline Nuns were very kind to him, and by way of return he composed a Mass and some Motets for them. He also composed an 'O Salutaris,' which he subsequently utilised for the melody of 'Hear me, gentle Maritana.' Among the boarders was a charming Dublin girl, Miss Isabella Kelly, of Frascati, Blackrock, and as she was one of his first pupils he fell in love with her. At the time, Miss Kelly's eldest sister was a nun in the same convent, and she exerted her influence to prevent any entanglement, all the more as Wallace was a Protestant. In the autumn of 1830 the young composer became a Catholic, and took the additional name Vincent in compliment to Sister Vincent, the sister of Miss Isabella Kelly, thus assuming the name of William Vincent Wallace, which he ever afterwards bore.

The fame of Paganini, and the furore created by his engagement at the Dublin Musical Festival of 1831, so preyed on the mind of Wallace that he accepted the offer of sub-leader of the Dublin Theatre Royal orchestra, and left Thurles. His marriage with Miss Kelly was duly solemnised, and the young couple settled down at No. 11, South William Street, Dublin.

In September, 1831, the Paganini concerts, and the intercourse with Ries, Sir George Smart, Mori, and others, gave a stimulus to Wallace for further musical study, and he sat up many nights practising the violin and essaying various forms of composition. His violin-playing had already elicited the highest praise from Signor Spagnoletti (in 1829), and he became leader for George Stansbury (conductor of the Theatre Royal orchestra) in November, 1833. One of his first appearances as a serious composer was in May, 1834, when he played a Violin concerto of his own.

Wallace wearied of the Dublin musical life in 1835, and in August of that year, accompanied by his wife and her sister, he set sail for Sydney, New South Wales. It is said that on the long voyage out to Australia he paid more attention to his wife's sister than to his lawful spouse, and on landing at Sydney he parted from his wife, whom he never saw again. He then retired, 'far from the madding crowd,' into the bush, and took to sheep-raising; but in the autumn of 1836, having visited Sydney, he was induced to play the violin at a private house, with the result that Sir John Burke, the Irish Governor of the Colony, prevailed on him to give a public concert. The Governor, to express his appreciation, paid an admission fee of one hundred sheep.

Wallace's adventures from 1836 to 1840 read like romance, and the interested reader will find an account of them in the pages of Berlioz and in Pouglin's 'Life' (1866). In the years 1840-41 he was a member of the New York Philharmonic Society, and for the season of 1841-42 he was conductor of the Italian Opera in Mexico, also producing a Grand Mass there.

Returning to London in the spring of the year 1845, he made his début at the Hanover Square Rooms on May 3. Then followed his opera of 'Maritana' at Drury Lane (November 15, 1845), and on February 6, 1846, he had a benefit at Covent Garden—being the fiftieth night of 'Maritana.'

His 'Matilda of Hungary' was given at Drury Lane on February 22, 1847, and he then went to Vienna, where he wrote a Violin concerto, subsequently receiving a diamond ring from the King of Belgium. He returned to London late in January, 1848, and he played at Blewitt's benefit concert on May 19 of that year.

The spirit of adventure again seized on Wallace, and he went to South America in 1849, subsequently going to New York. He gave a successful concert at

Newport in July, 1850, and became infatuated with the pianist, Hélène Stoepl, whom he married three months later. Returning to London in 1853, he settled down as a fashionable teacher of the piano-forte, for which instrument he composed an enormous quantity of music. In the same year his portrait in water-colour was painted by J. Hanshaw, almost full length, seated in a garden-chair, holding a book in his right hand and a pear in his left. This portrait—rather a flamboyant production—was purchased for the National Gallery of Ireland in 1903.

No need to dwell on the successes of his operas of 'Lurline' (February 23, 1860)—the performing rights of which he assigned to Pyne & Harrison for ten shillings!—and his 'Amber Witch' (February 28, 1861). His 'Love's Triumph'—of which the full score in his own autograph is now in the British Museum—was given at Covent Garden on November 3, 1862, but failed for lack of adequate representation. This was followed by 'The Desert Flower,' produced by the Pyne & Harrison Company, on October 12, 1863, but though the music was melodious the opera did not attract public notice.

Early in 1864 Wallace wrote the greater part of an opera entitled 'Estrella,' but towards the end of the year his health broke down, and in the spring of 1865 he set out for Paris, with a view of staying for a time in the Pyrenees. He took a cottage at Passy, in the suburbs of Paris, and enjoyed the company of Rossini almost daily. On the advice of his physician, Dr. Bouillot, he removed to a château in the Département of Hautes-Pyrénées. All his biographers, following the French journals, give the name of the château as 'Château de Bagen,' where, lovingly attended by his wife, he died on October 12, 1865; but my friend, Monsieur Brenet, tells me that there is no such château to be found. 'There is, however,' writes M. Brenet, 'a Château de Haget, in the Commune of Vieuzos, Canton d'Aries, Département of Hautes-Pyrénées,' and probably this is the one in question, 'Bagen' being an error for 'Haget.'

Although Wallace died in France, his remains were brought to England, and he was interred in Kensal Green Cemetery on October 23, 1865. His widow survived till July 25, 1900, and his son Vincent died a poor brother of the Charterhouse, on December 31, 1909.

It is here sufficient to add that Wallace's 'Maritana' and 'Lurline' will live by reason of sheer melody, although Dr. Walker would have us believe that both of these operas 'advance a good many steps on the road to sheer vulgarity, though of a good-natured and unpretending order.' However this may be, 'Maritana' is still a trump card with provincial opera companies, and shows no diminution of popularity after close on seventy years.

ON LISTENING TO MUSIC.

Between the creative musician and that portion of the public on whose appreciation he depends for support there has always been a certain amount of conflict. The composer's point of view is that he can only give out his best work by following the dictates of his own feelings, that of the public that it wants what it likes and is not prepared to pay for anything else. And at present the two are not co-related; for in that the composer's business is simply to compose, whereas the public has a hundred other parts to play besides that of listener to his music, it follows that his musical culture develops at a much greater pace, and music which to him yields its beauty perfectly readily is often unintelligible to his audience.

It would seem that it is impossible entirely to remedy this, but on the other hand the difference might very well be less than it is.

If we admit that the composer is a musical expert, and consequently better able to decide what is desirable in music than the public, and agree once and for all that it is undesirable for him to compose simply to tickle the public palate, then it follows that the only way to better the conditions of music is to better public taste.

Mr. Stewart Macpherson's 'Music and its Appreciation' is an attempt to do this. In a book of some 150 pages he covers a great deal of musical ground, and presents a digest of the elementary work that a musician must know, and which he thinks it essential that an audience should know before it is capable of listening in the best sense of the word.

But I venture to think that in this the writer is mistaken, and for this reason: he is attempting to lead the layman to the gates of music along the same path that the professional must traverse, supplying him with a rough technique only modified so that he may acquire it more easily; whereas I believe that the approach may be made in quite another way by those only concerned in deriving pleasure in musical beauty. The composer is bound to equip himself technically, just as the architect must know his building-construction. But does it help you or me to a greater appreciation of, say, the Parthenon to know that the outermost columns in the front are not vertical but inclined slightly inwards? I do not think so, nor do I think it benefits the 'promenade' enthusiast to be able to chatter glibly about 'second subjects,' 'recapitulations,' 'developments,' 'codas,' and so forth.

The beauty of the Parthenon is there on the face of it, and if the inclination of the columns is necessary, it will have an effect without your knowing of it, and it is more than likely that if you do know of it, you will worry over trying to notice it, instead of receiving the æsthetic impression it produces. So, too, the beauty of a symphony is purely in the sound, and the constructive facts necessary for the composition of beautiful sound go out, or ought to go out, when it is complete, just as the architect's scaffold disappears when his building is done. For what is the point of laying out a symphony on certain lines? Simply to produce a feeling of balance, and it does not say much for this sense in us if we have to have it explained before we can realise it. Most people would agree that the first two movements of the 'Peer Gynt' Suite played by themselves sound incomplete, without knowing that the four together produce a whole very roughly in symphonic form.

Mr. Macpherson maintains that the knowledge of technique brings with it additional pleasures, and while I do not deny this I maintain that those pleasures have nothing to do with music. Scaffolding and derricks may be, and often undoubtedly are, very fine, but they have nothing to do with the beauty of the building.

A friend who is an enthusiast for music, but not a musician, once said that the amateur who thinks he 'knows something about music thinks he knows everything,' and this is very often so. The most bigoted person is the one on the borderland, not a trained musician, and not a listener content to know nothing and hear everything. On the other hand, very illuminating and helpful criticism frequently comes from people who are subject to musical impressions, but quite unable to approach the art from the technical point of view. I heard a lady say once that she often saw cathedrals when she heard Beethoven, that Debussy suggested moonlight and vague shadows, and I say this is better criticism and truer to the intentions of the composer than pointing out that the A? Sonata with variations is not a sonata at all, or discoursing on the harmonic licences of the 'Images.'

I would go further and say that it is the only kind of criticism that counts (except, of course, technical analysis addressed to the technician), and that it is by adopting a frankly imaginative attitude that the true beauty of music can be realised, and the reconciliation between composer and audience effected.

Nor do I believe in 'educating' the listener by leading him through the easy to the difficult, but would sooner see him plunged straight away into great musical depths, where the reason must drown and only the fancy float. A painter I know, who has no knowledge of music, is by no means responsive to the simpler kind, but on one occasion was profoundly impressed by Ravel's 'Spanish Rhapsody,' a work of very modern type, and harmonically most perplexing to those who try to 'understand,' which tends to show that the uninitiated are capable of going to the heart of the matter if only they set about it in the right way. In this connection much harm is done by the so-called criticism in the Press. The average critic seems to consider himself a kind of mediator between the composer and his audience. He is there to explain what is not understood, it appears, but he does not realise that the audience cares not two straws for his explanation. Where the critic could be of great service, if he would, is by putting himself wholly on the side of the audience, and giving a purely personal account of his impressions. Once he took this point of view perhaps the public would too, and would play its real and invaluable part as listener.

H. P. S.

LONDON OPERA HOUSE.

By HERMANN KLEIN.

PRODUCTION OF 'THE CHILDREN OF DON.'

A Cymric Music-Drama in Three Acts and a Prologue. By 'T. E. Ellis.' Music by Josef Holbrooke.

GODS.

Noelens	Mr. Enzo Bozano.
Lyd	Mr. Humphrey Bishop.
Don	Miss Gertrude Blomfield.

MORTALS.

Math	Mr. Henry Weldon.
Gwydion	Mr. Alan Turner.
Govanion	Mr. Andrew Shanks.
Elan	Madame Augusta Doria.
Dylan	Miss Jacobs.
The Sacrifice	Miss Von Nichols.
Gwion	Mr. Frederick Blamey.
Gwein	Madame Jeanne Jomelli.
Arawn	Mr. Frank Pollock.
1st Priest	Mr. De Moraes.
2nd Priest	Mr. Arthur Philips.
Demon	Mr. Henri Altschuler.

Stage Director, M. JACQUES COIN.

Conductor, HERTH ARTHUR NIKISCH.

It would have been a joy to welcome as a complete success the ambitious work which saw the light for the first time at the London Opera House on Saturday, June 15. The influence of such a success upon the future of English Opera would have been incalculable; it must have been beneficial in the highest degree. As it is, the question is rather what harm may have been wrought by failure—failure so unqualified that a lukewarm first-night verdict was instantly followed by critical condemnation of the most emphatic kind. A result such as this may have set back the growth of native art in connection with the lyric stage just at its most favourable moment for development; but I fervently hope it has not.

It were vain to dwell upon regrets. But when a salutary lesson can be derived from misfortune, it is worth while to stay and reflect a moment upon causes. How often has it happened that an effort lofty in aspiration and ideal, colossal in plan and structure, picturesque in conception and external qualities, has

proved, when submitted to the practical test of the opera-house, to be disappointing and futile! 'The Children of Don' appears to be a case in point. Here was a subject of Welsh (that is to say, British, not foreign) origin that could lay claim in some essentials to epic grandeur. The suitability of these ancient Sagas for operatic treatment may be open to doubt; but at least the librettist—whom we all now know to be Lord Howard de Walden—had unearthed an elemental tragedy of the 'Nibelungen' order, the sort of stuff that operatic trilogies are generally supposed to be made of, and handed it to an English musician whom good judges have for some time regarded as the likeliest of our 'coming men' to write a first-class, up-to-date opera. Given the necessary opportunities for completion, for casting, rehearsing, and mounting, for ultimate production under an eminent conductor, what could have been more encouraging, more gratifying? Lord Howard de Walden's wealth secured nearly all these privileges; Mr. Oscar Hammerstein's resources and the available services of Mr. Arthur Nikisch did the rest.

The outcome of this laborious undertaking revealed from first to last a regrettable series of mistakes and miscalculations. The plot of 'The Children of Don,' a brief *résumé* of which appeared in the *Musical Times* for May, proved in action to be neither dramatic nor comprehensible. Feeble characterization and faulty construction only intensified the difficulty created by a text which, however sonorous and high-flown its verse, was singularly unfitted for vocal purposes and overburdened with language no less uninspiring to the composer than trying to the singer. Unfortunately, too, these problems of pronunciation were presented to a group of artists who, with two or three exceptions, seemed quite unable to grapple with the enormities of their task. Few of their words travelled across the footlights, and, the auditorium being darkened throughout, the audience found it practically impossible to understand what was being said or to follow what was being done. A finer disregard for one of the most urgent necessities in the crusade on behalf of native opera could hardly have been exemplified. So long as we cannot understand opera sung in English we shall prefer to hear it better interpreted through the medium of a foreign tongue.

Mr. Josef Holbrooke's score is a marvel of ingenuity, a monument of capability and promise. Surely the desert that can provide such oases must one day furnish something entirely beautiful. But first we must get out of the tropical region where Welsh Gods, erring, bloodthirsty mortals and stage wolves become mixed in inextricable confusion. Besides, when he has a fine human story to deal with, this clever composer will be more merciful to ordinary human throats; he will not regard it as his art-mission to fabricate interval after interval that makes neither for good declamation nor significance and beauty of effect. The orchestra may be Mr. Holbrooke's first consideration, the stage may come next, and the singers merely a 'bad third'; but it is not from this order of things that the masterpieces of modern music-drama have been or can be evolved. Even the rare moments in 'The Children of Don' when sheer harmonic beauty and melodic charm show what the composer can do if it please him, tend to disprove such an assumption.

The question of originality, of how much or how little the Wagnerian method has been employed, is in this case of secondary importance. Josef Holbrooke is obviously a consummate master of his craft and has something of his own to say. But if he would write operas that are to live, he must obey certain laws that no man has disobeyed with impunity from the days of

Gluck and Mozart down to this present era of Wagner, Strauss, and Debussy. Moreover, he must cultivate the true sense of the theatre, the art of building up a climax and judging the relative values of dynamic *nuances* (more crescendos, fewer diminuendos), the faculty for imbuing every musical phrase with direct, appropriate meaning,—above all, the courage for eliminating the insignificant, the superfluous, the needlessly ugly and distorted. When he has accomplished this, Mr. Holbrooke will only want a strong libretto to be able to write a great opera. No one who has perceived the real merit in 'The Children of Don' can possibly feel any doubt as to that.

The performance was creditable, and no more. It quite conveyed the idea that a month's rehearsal had been expended upon a work that required three months' rehearsal on top of three months' hard preparatory study. The singers at least knew their music, and struggled through it with a loyalty and devotion beyond praise. But the English diction was neglected, the stage movements and gestures were mostly meaningless, the balance between voices and orchestra was indifferently preserved. The staging of the new opera was on the whole artistic, but the consistent employment of semi-nocturnal scenes and dim, misty atmospheres proved extremely trying.

Church and Organ Music.

THE ORGAN IN ST. MARY REDCLIFFE, BRISTOL.

From an account of the organs in the magnificent church of St. Mary Redcliffe, most ably compiled by Mr. R. T. Morgan, organist of the church, we read that there is little evidence of any organs which were in use there previous to the 18th century. But local tradition has it that the Puritans most zealously carried out the instructions issued in 1644 that among other improvements 'all organs and the frames and cases wherein they stand in all Churches and Chapels aforesaid shall be taken away and utterly defaced, and none other hereafter set up in their places.' In their enthusiasm for sweeping away 'monuments of idolatry and superstition,' the Puritans smashed all the stained-glass windows of the church, and marched through the streets with the organ pipes, the while blowing them, accompanied by others waving flags cut from surplices. We in our more enlightened age can only wish these poor misguided souls could re-visit the scenes of their ephemeral triumph. But before contemplating the latest and most complete protest to their bigotry, it would be interesting to note the gradual progress by which St. Mary Redcliffe has become so famous to lovers of the organ. It seems that after the 'blessed Reformation' St. Mary's possessed no organ until 1726, when the instrument built for the church by John Harris (son of Renatus) and John Byfield, Senr., was finished and opened on St. Thomas's Day, December 21, 1726. This instrument is remarkable as having been the first to possess an octave-coupler. The compass (according to Dr. Hopkins) was in some respects unusually complete, the Great organ descending to CCC. A 'spring of communication' attached to the Great organ brought into action a virtual sub-octave coupler.

The good people of Bristol were very proud of their organ, and seemed peculiarly happy in pointing out its great superiority over the organ then in St. Paul's Cathedral.

We read in a letter by the builders, Harris & Byfield, giving an account of the organ: 'This organ contains 26 stops, and 1,928 valuable speaking pipes, which are considerably more than either the organ in St. Paul's Cathedral or that in St. Martin's Church in London contain'; and 'St. Paul's has (we think) only the two Diapasons and Trumpet, so low as Redcliff organ.' Again, 'Besides the C sharp, and D in alt, are not in any of the stops of St. Paul's organ, altho' it cost three times the price of this.'

But though the organs have changed, their builders have not. They are all building the best instruments. At least they say so, and they ought to know! We may say at once that there is no best builder, and that England can boast of several firms whose work is of the highest class.

After the Harris & Byfield organ had for 141 years been standing on the screen at the West end of the church (its wants being administered by several local builders), the instrument was in 1829 restored by John Smith, and opened by Samuel Wesley (born in Bristol in 1766), assisted by his son, Samuel Sebastian Wesley, then in his twentieth year. It was on this occasion that S. S. Wesley produced his variations on 'God save the King,' which he soon afterwards published under the following title: 'God save the King, | with variations | for the | Organ, | Composed and Inscribed | to | Robert Glenn, Esqre. | by Saml. Sebastian Wesley, | as Performed by him at the Church of St. Mary Redcliff, Bristol, and at the | Oratorios, London.'

After other changes in 1840, the organ was in 1866 taken down from its position in the West end, and placed in two sections at the East end of the church. This work was entrusted to Mr. W. G. Vowles, and on its completion the organ was opened on July 30, 1867, by Dr. Stainer, then organist of Magdalen College, Oxford. This excellent specimen of Mr. Vowles's work remained until April, 1911, when the important scheme which has been brought to such a successful issue was evolved. It was decided that the organ should be entirely reconstructed, and after much consideration the whole matter was placed in the hands of Messrs. Harrison & Harrison. The church authorities and the builders are to be congratulated upon a splendid achievement. The tone of the organ is most beautiful, and its complex mechanism can only be called marvellous.

In Mr. Morgan's account we read:

The new organ contains four manuals, CC to C, 61 notes, and two and a-half octaves of concave and radiating pedals, CCC to G, 32 notes. There are 64 speaking-stops and 23 couplers, &c., making a total of 87 draw-stops. The best portions of the pipe-work of the old organ, built by Harris & Byfield in 1726, and rebuilt in 1829, and by Vowles, 1867, have been incorporated.

The organ occupies practically the same position on each side of the Chancel as did the old one, but owing to the restricted space accommodation for some portions of it has had to be found elsewhere. A new stone chamber has therefore been built in the angle formed by the walls of the North transept and the North chancel aisle, and in this are placed the whole of the Swell organ and two independent Pedal reed stops on 15-in. wind. This chamber is the generous gift of a constant worshipper in Redcliffe, who desires to remain anonymous. There are openings both South and West which are filled with louvres operated by the usual balanced swell-pedals. The two Pedal reed stops contained in this stone swell-box are of 32-ft. and 16-ft. pitch, and this feature, providing as it does a true and expressive Pedal bass for the Swell within its own box, undoubtedly places the design of the organ ahead of that of any other instrument in the country. The Great and a further portion of the Pedal stand on the North side of the chancel, and the Choir, Echo and Solo Tuba, and remainder of the Pedal (including the unenclosed ophicleide and posauene) on the

South side. As the Swell is some distance from the singers in the chancel, it has been necessary to transfer the quieter accompanimental stops of the Swell to the enclosed Solo or Echo department, which stands in the chancel in proximity to the singers, the keen string-toned stops, orchestral reeds, and more powerful flutes usually found on the enclosed Solo being placed on the Swell. This arrangement in no way interferes with the ordinary full swell effect, which is obtained by piston independently of the orchestral work.

The console is detached, and is situated just West of the chancel arch on the North side of the nave. The drawstop jams are at an angle of 45 degrees to the keyboards. The stop-handles have solid ivory heads, the speaking stops being lettered in black and the couplers, &c. (indicated by italics in the specification) in red. The latter are grouped with the speaking stops of the departments they augment. The combination pistons have solid ivory heads. The mechanism is electro-pneumatic throughout, with the exception of the manual to Pedal couplers, which are mechanical and pull down the keys. There are about twenty-four miles of electric wiring in the organ. All trebles, harmonic, covered, and cone-tuned pipes are of spotted metal. The Great large open diapason is of special organ-metal of great weight and substance. All cylindrical metal pipes are fitted with tin tuning slides. The total weight of the organ is about thirty-five tons. The blowing apparatus is electric, the heavy-pressure wind being generated by a 7-h.p. motor and feeders, and the light-pressure wind by a 4½-h.p. motor and fan. The apparatus is capable of delivering over 3,000 cubic feet of wind per minute at pressures varying from 2½ inches to 15 inches. There are eleven separate reservoirs in the organ. The electrical engineering work has been carried out by Mr. G. Sanzen Baker, of Newcastle-on-Tyne.

Taken as a whole the organ is one of the largest, and probably the most complete and efficient, of the parish church instruments of this country, and the novel features in its specification render its scheme of singular interest in the history of organ design.

The specification which follows was drawn up by the builders in consultation with Mr. R. T. Morgan, the organist:

PEDAL ORGAN (14 stops), 4 Couplers.				F.E.T.
1.	Double, Open, Wood (open to FFFF; 5	acoustic; 20 from No. 2)	..	Wood 32
2.	Open Wood ..	..	..	16
3.	Open Diapason ..	..	..	Metal 16
4.	Sub-Bass ..	(from No. 24)	..	Wood 16
5.	Geigen ..	(from No. 23)	..	Metal 16
6.	Dulciana ..	(from No. 15)	..	16
7.	Violone ..	(from No. 38)	..	16
8.	Octave, Wood ..	(20 from No. 2)	..	Wood 8
9.	Flute ..	(from No. 24)	..	8
10.	Double Trombone ..	(20 from No. 11)	..	Metal 32
11.	Trombone ..	..	..	16
12.	Ophicleide ..	..	..	16
13.	Clarinet ..	(from No. 52)	..	16
14.	Posaune ..	(20 from No. 12)	..	8
(Nos. 7, 10, and 11 are enclosed in the Swell-box, and No. 13 in the Echo-box.)				
I. Choir to Pedal.		III. Swell to Pedal.		
II. Great to Pedal.		IV. Solo to Pedal.		
CHOIR ORGAN (8 stops), 2 Couplers.				
15.	Contra Dulciana ..	..	..	Metal 16
16.	Open Diapason ..	..	..	8
17.	Claribel Flute ..	..	..	Wood 8
18.	Viola da Gamba ..	..	..	Metal 8
19.	Dulciana ..	..	..	8
20.	Salicet ..	..	..	4
21.	Flauto Traverso ..	..	..	4
22.	Gemshorn ..	..	..	2
V. Swell to Choir.		VI. Solo to Choir.		
GREAT ORGAN (15 stops), 4 Couplers.				
23.	Gross Geigen ..	..	..	Metal 16
24.	Bourdon ..	..	..	Wood and Metal 16
25.	Large Open Diapason ..	..	..	Metal 8
26.	Small Open Diapason ..	..	..	8
27.	Stopped Diapason ..	..	..	Wood 8
28.	Hohl Flöte ..	..	..	8
29.	Geigen ..	..	..	Metal 8
30.	Octave ..	..	..	4
31.	Wald Flöte (triangular) ..	..	..	Wood 4
32.	Octave Quint ..	..	..	Metal 2½
33.	Super Octave ..	..	..	2
34.	Harmonics, 17, 19, 21, 22 ..	..	..	—
35.	Contra Tromba ..	..	..	16
36.	Tromba ..	(harmonic trebles)	..	8
37.	Octave Tromba (harmonic trebles) ..	..	..	4
VII. Reeds on Choir.		IX. Swell to Great.		
VIII. Choir to Great.		X. Solo to Great.		

SWELL ORGAN (17 stops), Tremulant and 4 Couplers.

						FEET.
38.	Contra Viola .. .. .	..	..	..	Metal	16
39.	Viole d'Orchestre .. .. .	..	..	..	"	8
40.	Viole Céleste (to FF) .. .. .	..	..	..	"	8
41.	Viole Octavante .. .. .	..	..	..	"	4
42.	Open Diapason .. .. .	..	..	..	"	8
43.	Harmonic Flute .. .. .	..	..	..	"	8
44.	Principal .. .. .	..	..	..	"	4
45.	Concert Flute .. .. .	..	..	..	"	4
46.	Fifteenth .. .. .	..	..	..	"	3
47.	Mixture, 12, 19, 22, 26, 29 .. .. .	..	..	..	"	—
48.	Cor Anglais .. .. .	..	..	..	"	16
49.	Orchestral Hautboy .. .. .	..	..	..	"	8
50.	Vox Humana .. .. .	..	..	..	"	8

XI. Tremulant.

51.	Double Trumpet .. .. .	..	..	..	"	16
52.	Trumpet .. (harmonic trebles) .. .. .	..	..	..	"	8
53.	Horn .. (harmonic) .. .. .	..	..	..	"	8
54.	Clarion .. (harmonic trebles) .. .. .	..	..	..	"	4

XII. Octave.

XIII. Sub-Octave.

XIV. Unison Off.

XV. Solo to Swell.

ECHO AND SOLO ORGAN (10 stops), Tremulant and 3 Couplers.

55.	Lieblich Bourdon .. .. .	..	..	..	Wood	16
56.	Lieblich Gedeckt .. .. .	..	..	..	Metal and Wood	8
57.	Salicional .. .. .	..	..	..	Metal	8
58.	Vox Angelica (tenor C) .. .. .	..	..	..	"	8
59.	Lieblich Flute .. .. .	..	..	..	"	4
60.	Flageolet .. .. .	..	..	..	"	2
61.	Dulciana Mixture, 13, 19, 22 .. .. .	..	..	..	"	—
62.	Double clarinet	"	16
63.	Oboe	"	8

XVI. Tremulant.

Nos. 55 to 63 in a swell-box.

64.	Tuba .. (harmonic)	Metal	
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XVII. Octave.

XVIII. Sub-Octave.

XIX. Unison Off.

COMBINATION COUPLERS

XX. Pedal to Choir Pistons.

XXI. Great and Pedal Combinations coupled.

XXII. Pedal to Swell Pistons.

XXIII. Pedal and accompaniment to Echo and Solo Pistons.

ACCESSORIES.

Seven combination pedals to the Pedal organ.

One patent adjustable combination pedal to the Pedal organ.

Four combination pistons to the Choir organ.

Six combination pistons to the Great organ.

Seven combination pistons to the Swell organ.

Five combination pistons to the Echo and Solo organ.

Four patent adjustable combination pistons, one to each manual.

Reversible piston to No. 12.

Reversible foot piston to Great to Pedal.

Reversible piston to Great to Pedal.

Reversible piston to Swell to Great.

Reversible piston to Solo to Great.

Reversible foot piston to Swell Tremulant.

Reversible foot piston to Echo Tremulant.

Three balanced crescendo pedals to Swell and Echo organs.

WIND PRESSURES.

Pedal flue-work, 2½ inches to 4½ inches; reeds, 3½ inches and 15 inches.

Choir, 2½ inches.

Great flue-work, 4½ inches; reeds, 12 inches.

Swell flue-work and orchestral reeds, 6 inches; other reeds, 12 inches.

Echo, 3½ inches; Solo tuba, 15 inches.

Action, 12 inches.

SUMMARY: 64 speaking stops, 23 couplers, &c.; pipes—3,765.

LIST OF ORGANISTS.

St. Mary Redcliffe has had remarkably few organists—the present organist is only the seventh to hold the position during the past 185 years.

The roll of organists is as follows:

Nelme Rogers, 1727-72 (resigned June 29, 1772).

John Allen, 1772-1816.

Cornelius Bryan, 1818-40.

Edwin H. Sircom, 1840-55.

William Haydn Flood, 1855-62.

Joseph William Lawson, 1862-1906. Mr. Lawson retired in 1906, and now lives at Clifton. He was a chorister at St. Mary Redcliffe, and was deputy-organist for three and a-half years before he obtained the appointment in 1862. He has a vivid recollection of the old organ in the West gallery: a curious feature of the manuals was

that the keys were coloured in a manner different from what is now customary. Those that are now white were black, and *vice versa*. The stop handles also drew out in a most irregular manner, some being of quite unusual length.

Ralph Thompson Morgan, 1906.

Mr. Ralph Thompson Morgan is fortunate in holding the important office of organist of the church, and the scope of his work will be enormously widened by the new means at his disposal. The church, too, is fortunate in having secured the services of a man possessing unusual musical gifts and a winning personality, and the authorities may be quite happy in the knowledge that he will use the fine instrument over which he presides with restraint and a due regard for the high purposes to which it has been consecrated.

Following the evening service on Whit-Sunday in Torquay Belgrave Church, Dr. Orlando A. Mansfield, who is leaving Torquay to occupy the Chair of Music in Wilson College, Pa., U.S.A., gave his fortieth and farewell organ recital. The church was filled with a most attentive and appreciative audience, who listened to a programme consisting of Mendelssohn's second, fourth, and first Organ sonatas, a 'Légende Romantique' by Purcell J. Mansfield, of Park Church, Glasgow, and Neustead's 'Chant d'Adieu,' arranged by the recitalist. Prior to the service, Dr. Mansfield was presented by the choir with an engraved travelling clock in leather case. Dr. and Mrs. Mansfield have also been the recipients of other gifts from friends in the congregation, including a purse of sovereigns, a silver inkstand, a silver-mounted baton, and other tokens of esteem.

Fourteen choirs in the Deanery of West Elloe, numbering nearly 300 voices, took part in a Choral Festival at Spalding Parish Church on June 13. Mr. G. H. Gregory (organist and choir-master of Boston Parish Church) was the organist, and Mr. J. H. Lilley conducted.

Part I. of 'Elijah' was creditably performed by the choir (augmented) of Portsmouth Parish Church on June 2, under the direction of Mr. R. H. Turner, who presided at the organ. The principal soloists were Miss Florence Jenkins, Miss Marjorie Blessley, Miss Lottie Hore, Mr. W. Guard, and Mr. C. Wassell.

The forty-eighth annual church-choir Festival of the Deanery of Deddington was held in the Parish Church of Adderbury on June 11. There were 287 voices, accompanied by organ, pianoforte, and orchestra. Mr. E. Harold Melling conducted, and Mr. W. C. Luttman was the organist.

ORGAN RECITALS.

Mr. W. Schofield, Camphill United Free Church, Glasgow—Toccata and Fugue, *Max Reger*.Mr. Hanforth, Sheffield Parish Church—Sonata Fantasia in A flat, *Rheinberger*.Mr. Albert Orton, Walton Parish Church, Liverpool—March in E flat, *Salome*.Mr. S. W. Swainson, Bilton Parish Church, Harrogate—Sonatina (first movement), *Karg-Elert*.Mr. H. L. Pope, Royal Normal College for the Blind, West Norwood—Chaconne and Fugue Trilogy with Choral, *Karg-Elert*.Mr. F. A. Keene, St. Margaret's Church, King's Lynn—Sonata in C sharp minor, *Basil Harwood*.Mr. Frank H. Mather, St. Peter's Church, Freehold, N.J.—Prelude and Fugue in C major, *J. S. Bach*.Mr. W. H. Collins, St. Giles's Church, Shipbourne—Allegro moderato, *W. Faulkes*.Mr. Claude A. Forster, St. John's Episcopal Church, Forbes—Fantasia in E minor, *Merkel*.Mr. Herbert Hodge, St. Nicholas Cole Abbey, E.C.—Trio in D minor, *J. S. Bach*.Mr. W. J. Comley, St. Margaret's Church, King's Lynn—Prelude and Fugue in E minor, *T. A. Walmisley*.Dr. T. Keighley, Royal Manchester College of Music—Toccata in D minor, *Max Reger*.Mr. F. Gostelow, St. Stephen's, Walbrook—'Clair de Lune,' *Karg-Elert*.

- Mr. C. W. Council, St. Andrew's Church, Lambeth—*Marche Triomphale, Leniens.*
 Mr. Henry Riding, Chigwell Church—Gothic March, *Salome*.
 Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool—*Sonata da Camera in D major, A. L. Peace.*
 Mr. Frederick J. Parsons, Ventnor Parish Church—Toccata and Fugue in D minor, *Bach*.
 Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Toccata in F, *Widor*.
 Mr. Allan Brown, Dartford Wesleyan Church—Fantasia in E minor, *Silas*.
 Mr. T. W. North, Park Lane Wesleyan Church, Tipton—Concert-Overture in C major, No. 1, *Hollins*.
 Mr. Kenneth G. Burns, St. Matthias, Richmond Hill—Chant sans paroles, *Lemare*.

ORGANIST, CHOIRMASTER, AND CHOIR APPOINTMENTS.

- Mr. Harry T. J. Cyphus, organist and choirmaster, Kirkley Parish Church, South Lowestoft.
 Mr. W. J. Lightman, organist of Twickenham Congregational Church.
 Mr. F. J. Parsons, organist and choirmaster, Parish Church, Ventnor.
 Mr. William H. Stocks, organist and choirmaster of the Clark Memorial Church, Largs, Ayrshire.
 Mr. R. R. Morris, bass lay clerk at Magdalen College, Oxford.

MR. FREDERIC AUSTIN ON HUGO WOLF.

A lecture of interesting and authoritative character upon the songs of Hugo Wolf was given by Mr. Frederic Austin before a meeting of the Musical Association, under Dr. Cummings's chairmanship, at Broadwood's Rooms on June 18. Mr. Austin dealt briefly with Wolf's life, and passed on to a general consideration of his work, of which he spoke in the following terms.

In his work, Wolf affords a complete example of Wagner's ideal composer: a composer who should depend in his work, not upon an expansion of collected formulae of musical expression, but who should begin (as most modern composers do begin) with a definite emotional impulse which in the passion for veracious expression clothes itself in one particular way and no other. One mark of such music is its comparative objectivity; another, its filtration through *all* styles as they become necessary. I do not mean to imply by this any lack of originality as a qualification, but to point to an originality that is generally less mannered, more widely dispersed, that shows itself mainly in subtle matters of style or quality of treatment, the great end being the entirely faithful expression of the subject, whatever the nature of that may be. Wolf's custom was to immerse himself in the poem he wished to set, to absorb it until its spirit entirely possessed him—then with almost incredible rapidity it would translate itself into music. That composers of songs do of course—the best of them—absorb the poems they set, before adding music to them, goes without saying. But of none is it recorded that the process was so complete as in Wolf's case, and in none is to be so completely traced in the music. His friends, too, have related how keen was his appreciation of poetry from his quite early years, and how vividly and intensely he would recite it, and with what just appreciation of its atmosphere, its rhythmical and accentual values. These characteristics are all to be found in his songs. A natural corollary is the extent to which Wolf depended upon his poets for inspiration. In the joy of the discovery of a poet to whom he was drawn, work poured from his pen, and he lived in a very heaven of rapture. When it became necessary to seek fresh stimulus, no man was ever more wretched in his enforced inactivity, no man so quick to feel that his possibilities had finished, that his gift had come to an end.

It was Eduard Mörike who first loosened the flood-gates of Wolf's inspiration, and Wolf himself tells us, in the most fervent and grateful words, how that Mörike's poems determined for him the particular direction of his work. A touching sign of his feeling in this was the printing of Mörike's portrait as the frontispiece of the complete Mörike songs when they were published, and the opening of the

volume with 'The Convalescent's Ode to Hope'—no chance happening, as we know. In these particular poems Wolf found material of a most grateful kind. They are very tangible in essence, succinct, evoking a quite definite atmosphere, picturesque and fantastic, admirably fitted for musical setting, and Wolf was stimulated by them in no uncommon degree. Here we must note how entirely the psychology of Wolf's music changes with his poets. Quite different in character and idiom are his settings of Goethe from those of Mörike. Quite different, again, the songs of the *Italienisches Liederbuch*, and, again, the Spanish songs of Heyse and Geibel. The hand of Wolf is unmistakable, but the light that shines through him is in each case different. The range of expression that he has at his command is unequalled in the literature of song. Possessing an abnormally keen sense of psychology, he is able to find the fitting phrase, the very type of expression, for the most widely different characters and emotions. To his penetrative insight too, he adds an unusual power of concentrated expression. It is to me the outstanding mark of his style. He practises the most rigid economy, even when his work is on the largest scale. Highly-organized structure, entire relevancy of detail, directness and sanity of expression are the invariable signs by which we may know him.

Compared with his great predecessors, Schubert and Schumann, and his contemporary Brahms, it is these qualities that most distinguish him. Wolf gains of course in being as he was the complete child of his time; and this not only in music, of the fullest modern resources of which he readily availed himself, but in his typically modern brain—keen, educated, searching, and subtle. He has none of the naive contentment of means, the unquestioning, often uncritical, flow that marks so much of the music of Schubert. His brain probes and tests as Schubert's never did. He differed from both Schumann and Brahms in his lesser reliance on subjective lyricism, in his greater insistence upon psychological verity, never allowing it to become dimmed for an instant by any generalised flow of musical beauty. He differed again from Brahms in particular in the use of freer, more advanced methods, and in the consequent scope of his expression. His music is as sheerly beautiful as music can be when beauty is demanded, but it is always to the entirely truthful expression of his poem that he devotes himself. This singleness of aim—quite instinctive in him, it seems—this passion for intense relevance, results in a directness and graphicness of expression, a clean severity of style, that I do not find in the songs of any other man. Add to these characteristics the glowing but controlled ardour and intensity of his work, and I think we have provided as good a definition as may be of the truly classical in art; and as belonging to the great lineage of classical composers Wolf will, I think, one day be universally acknowledged.

All types of technique were familiar to Wolf, and we find him employing unerringly every device and type of style, from the simple Volkslied to the most elaborate contrapuntal and symphonic structures. But whatever form he used, there was none that he did not enrich or clarify and concentrate, and in the work of no other man in a similar field do we find such varied examples of flawless and beautiful technical handling, so highly wrought that the least stroke more or less matters intensely. The most notable structural feature of his work is that by which he obtained the free progress of the voice, untrammelled, yet forming an inviolable essential, giving coherence to his supporting tissue by means of the development of some melodic leading phrase or rhythmical figure. Bach, Schubert, and Wagner before him had used this method in varying degrees—Bach in contrapuntal figures, Schubert in simple rhythmical patterns, Wagner in concentrated melodic motives. Wolf gathered together the threads of all these possibilities, and evolved from them a technical instrument of the greatest perfection and adaptability, securing by its use a freedom and closeness of expression, along with a beauty and relevance of fabric, that song had never before known.

Mr. Austin then considered in detail some representative songs of Hugo Wolf, which were admirably sung by Miss Lena Maitland or by himself. He emphasized their complete individuality of expression, and drew attention to points of technical interest.

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The end of the lecture left all who were present deep in admiration for Mr. Austin's versatility as critic, *littérateur*, pianist, and vocalist. The songs interpreted were the following :

	Poems by
'Prometheus'	Goethe
'Zum neuen Jahr'	Mörike
'Auf einer Christblume'	Mörike
'Lied vom Winde'	Mörike
'Fühlt meine Seele'	trans. from Michael Angelo
'Auf einer Wanderung'	Mörike
'Das verlassene Mägdlein'	Mörike
'Klinge, klinge, mein Pandero'	Heyse
'Kennst du das Land'	Goethe
'Wächterlied auf der Warthburg'	Scheffel

COMMAND PERFORMANCE BY THE BRISTOL ORPHEUS CHOIR.

On May 30 the Bristol Royal Orpheus Glee Society had the distinguished honour of singing by Royal Command before The King and Queen at Buckingham Palace. At the conclusion of the programme Mr. George Riseley, conductor of the Society, and Mr. A. E. Gough, chairman for the year, had the honour of being presented. The programme was as follows :

'Strike the lyre'	T. Cooke
'Stars of the Summer night'	W. A. Cruickshank
'The Phantom Host'	F. Hegar
'Peace'	C. Lee Williams
'A ballad when at sea'	Dr. A. H. Breuer
'The land o' the leal'	Arr. by H. Elliot Button
'The long day closes'	Sir A. S. Sullivan

This was the second time the celebrated choir had been honoured by a Royal command. The Society sang before Queen Victoria at Windsor Castle on December 2, 1895.

Reviews.

O how amiable are Thy dwellings. Anthem. Composed by William Prendergast.

[Novello & Co., Ltd.]

The important occasion for which this Anthem was composed, viz., the recent visit of their Majesties The King and Queen to Winchester, demands scope and breadth of treatment, and the music contains several points which show Dr. Prendergast's conception of those conditions. The section commencing 'Behold, O God, our Defender' appeals to us as being more logical and clearly defined from a harmonic point of view than much of the rest of the Anthem. Indeed, though we claim to be modern in thought, we feel that simpler harmonic statements would have been preferable to the complex phrases in which the music abounds, and which frequently show restlessness of tonality, and not always faultless writing. We however fully appreciate such a point as that at the phrase 'O Lord, save the King,' where the sudden modulation to A major on the last word should produce a good effect. But the fact of His Majesty having honoured Dr. Prendergast by accepting the dedication of the work disarms our further criticism, and it only remains for us to congratulate the composer upon the distinction so graciously accorded him.

Come away, death. For ladies' voices. By Julius Harrison. *My bonnie lass, she smileth. Sweet day, so cool.* For mixed-voices (four-part). By Edward German. *Adieu, sweet Amaryllys.* For mixed-voices (four-part). By Charles Macpherson.

[Novello & Co., Ltd.]

As one would expect of a musician so sensitive to poetic meanings and artistically conscientious, Mr. Julius Harrison has given adequate and refined treatment to Shakespeare's well-known verses 'Come away, death.' His setting, which is for unaccompanied ladies' voices in three parts, is simple in outline but distinctive in idea and meaning. It strikes a plaintive rather than a despondent note. Under the latter influence composers are prone to consider rhythmic interest intrusive. Mr. Harrison has not fallen into that error. His Trio certainly deserves the attention of conductors.

It is no disrespect to Mr. German to say that his inspiration, like that of other prominent composers, is apt to halt; it is more to the point to add that he seems always to have something particularly good in store. He now gives us a setting of 'My bonnie lass, she smileth' that is one of the most charming light part-songs we have seen for some time. Its melody and daintiness—which are much in the manner of the later English madrigal—are supported by a perfection of detail in all the subordinate matter such as a composer of Mr. German's mature musicianship can alone command. This means no scholasticism, as anyone with a keen eye for consecutive fifths will soon discover. 'Sweet day, so cool' is one of the calm and sweetly-expressive movements characteristic of so much of Mr. German's work. Its effect when performed with an insight into phrasing should win ready acceptance.

In 'Adieu, sweet Amaryllys' Mr. Macpherson cleverly combines the contrapuntal and expressive ideals in a way that emphatically recalls Bach. The writing is smooth and, one might say, sleek in its gentle sorrowing accents. In a long section on the words 'Here is for me no biding' the composer sets up an unmistakably appropriate mood with his continuous, sinuous development and a gradual rise and fall; he then pays a long-drawn adieu to sweet Amaryllys with a gradual dying away of sound and a hovering between major and minor at the close. The method gives ample scope for his fine musicianship. Expressively it is far more telling than those of square melody or of the momentary emotional portraying that leads so often to a musical patchwork. We look forward to hearing a performance of this part-song. It must be a subtle performance, for the work is far too good to be sung casually.

How shall I sing that Majesty. Sacred song. Words by John Mason. Music by John Pointer.

[G. Schirmer, New York.]

The 'sacred song' no longer stirs the multitude as it used to in England, but doubtless it retains much of its power in America. We would have felt the loss more had its type been more often that of the latest example, which comes from a New York publishing house, though written by an English composer. Mr. Pointer gives good effect to the serious stateliness of melody and rhythm that often passes current in itself for artistic salvation, adding to it the more essential qualities of musicianship and inventiveness. His accentuation is good, his harmonization is well balanced, and his sense of proportion is evident. For these reasons 'How shall I sing that Majesty' is a sacred song *hors ligne*.

Canzonet in A. For the Organ. By J. Stuart Archer.

Sonata in F minor. For the Organ. By E. H. Thorne.

[Novello & Co., Ltd.]

Mr. Archer's piece may be described as an example of the lighter form of organ music, in which taking themes and deft workmanship combine to form an agreeable addition to the recitalist's repertoire. The composer shows that it is possible to write in this style without descending to the sentimental character usually associated with it. We recommend the item to all for whom real musicianship has any attraction.

Mr. Thorne's Sonata is distinguished by its strong, manly character, and the result of experience which is evident throughout the work. Effective modulations and commanding points of climax are skilfully employed, while the music is essentially suitable to the organ. We particularly like the slow movement for its graceful theme and musicianly development. The Finale is by no means easy, though the necessary study will be well repaid. The Sonata is a distinctly welcome addition to modern organ music.

Hide not Thou Thy Face. Anthem. Composed by Zingarelli.

I will arise. Anthem. Composed by S. S. Wesley.

[Bosworth & Co.]

These examples have recently been added by Sir Frederick Bridge to the publishers' series of the English Cathedral School, and should find wide acceptance. Such music is doubly welcome in these days of extravagant effort for mere effect, and should encourage the use of unaccompanied singing.

The first year at the Organ. By Percy C. Buck.

[Macmillan & Co., Ltd.; Stainer & Bell, Ltd.]

This admirable work, though necessarily short, covers much ground, and should prove invaluable to the beginner in laying the foundation of a true organ style. The exercises are most skilfully written, and fulfil their various purposes in the happiest manner, while the advice given from time to time is sound and well expressed. The book will carry the pupil on quite naturally to Dr. Buck's excellent Treatise, already noticed in these columns.

BOOKS RECEIVED.

Tannhäuser and the Mastersingers of Nuremberg. Described and interpreted in accordance with Wagner's own writings by Alice Leighton Cleather and Basil Crump. Pp. 161. Price 2s. 6d. (London: Methuen.)

Royal Performances in London Theatres. Compiled by Richard Northcott. (Deals with the principal command and gala representations at Drury Lane and His Majesty's Theatres, and at Covent Garden since 1736.) With many illustrations. Pp. 38. (London: Percy Lindley.)

Giacomo Puccini e l'opera internazionale. By Fausto Torrefranca. Pp. 136. (Turin: Fratelli Bocca.)

Correspondence.

OPERA IN THE OPEN AIR.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Will you allow me the use of your columns to announce that a holiday meeting of musicians and others especially interested in Opera has been arranged for the month of August, at Hindhead, Surrey?

The following musicians have kindly promised to lecture or assist with the performances: Madame Marie Brema (if in England), Mr. Rutland Boughton, Mr. Reginald Buckley, Mr. Gerald Cumberland, Herr Georg Gräner (musical critic of *Die Vossische Zeitung*) and Mr. Sydney Grew.

Apart from the general studies and holiday-making, an opera will be put into rehearsal, and performed in the open air at the end of the holiday; and I may mention that the company will have special access to a beautiful private estate of wooded hill-land.

I shall be happy to forward further particulars to musicians and amateurs who care to join us.—Yours faithfully,

M. BÖHE, Hon. Sec.

Tarn Moor, Hindhead,
Haslemere.

Obituary.

We regret to have to record the following deaths:

MR. C. J. DALE, which occurred on June 16, after a severe operation. He was born at Longton (Staffs) on May 9, 1842. In early age he removed to Denby (Derbyshire), and here his musical proclivities were roused, and he did much to foster musical enthusiasm in the village. At the age of eighteen he came to London, and took up a business career. In the 'seventies he founded and conducted the Finsbury Choral Association, and he remained conductor for twenty years. In 1888 he founded the Metropolitan College of Music at Holloway, London, N., and he was principal of the institution until its incorporation with the London Academy of Music. Failing health led him to cease musical work during recent years. He was entirely a self-taught musician, and was always strictly an amateur. All who were brought into contact with him were impressed with his ingratiating and refined manner, and his clear-headedness. He had a natural pride in the success of his highly-talented son, Mr. Benjamin J. Dale, whose achievements are probably only a foretaste of greater work.

DR. JOSEPH GORDON SAUNDERS, on June 17, at the age of seventy-five. He took the Oxford Mus. Bac. degree in 1872 and that of Mus. Doc. in 1878. He was educated in music privately. He was professor of harmony and pianoforte at Trinity College of Music, and he was active as an examiner. He composed many pieces in the smaller forms, and wrote the work entitled 'Examples in strict counterpoint' for Novello's 'Primer Series.' He showed high capabilities for all the tasks he undertook.

M. JAN BLOCKX, which occurred recently at Antwerp. He was born on January 25, 1851, and he studied at the Conservatoires of Antwerp, Brussels and Leipsic. He became professor at the Antwerp Conservatoire, and on the death of Peter Benoit was promoted to the post of director of that institution. He wrote a number of vocal and instrumental works, and is chiefly known by his operas 'Herbergprinses,' which is performed frequently on French and German stages, and 'La France de la Mer.'

SIGNOR GIULIO RICORDI, at Milan, aged seventy-one. Since 1888 he had been head of the firm of Ricordi, founded in 1808, and notable as the publishers of many of Verdi's and all Puccini's operas.

We quote the following from *The Times*:—

'At Deal, on Friday, May 3, aged eighty-one, WILLIAM BALE WOTTON, principal bassoon of the Crystal Palace orchestra, and of all the chief musical events of his time. A unique British artist—expression, tone, execution alike perfect—one whose beautiful playing can never be forgotten by his contemporaries in art, and by all lovers of classical music of his day. This tribute from a friend and ardent admirer.'

ELGAR'S SYMPHONIES AT BIRMINGHAM.

In connection with recent performances of Sir Edward Elgar's two Symphonies at the Birmingham Promenade Concerts, under the direction of Mr. Landon Ronald, the following remarks from the pen of Mr. Ernest Newman appeared in the *Birmingham Daily Post*:

'The more one reflects upon these two Symphonies of Elgar the more evident it becomes that they represent an important step in the evolution of the symphonic form. Really, when we think of it, music, as Eusoni contends in his suggestive brochure, "Entwurf einer neuen Aesthetik der Tonkunst," for all the wonderful things it has done in the past, is virtually only just beginning to find itself. If it be true of any art that it is the more perfect the more it suggests an improvisation, it is especially true of music. A mental comparison of the architecture of the Brahms Symphony we heard the other evening with that of Elgar's Symphonies will at once show how superior the new works are in point of freedom and naturalness of form and in the unpremeditated, unfettered transitions of their moods. Music is here getting away from the discipline of the drill-sergeant, with his insistence or evolutions according to rule, and acquiring the ease and elasticity of gait of the natural man. Part of the charm of the two new works comes from the fact that their novelty of form is not the result of merely abstract speculation, but the unconscious outcome of a new way of musical thinking. They are full, too, both of beauty and of style. I doubt whether there is so beautiful a slow movement as that of Elgar's first Symphony to be found in the whole range of symphonic literature; while the whole work teems with consummately managed points of style.'

We hear that a volume of 'Reminiscences, impressions and anecdotes' by Mr. Francesco Berger, now in the press, will be issued in September by Messrs. Sampson Low, and that Queen Alexandra has graciously accepted the dedication.

The King and Queen have consented to be present at Queen's Hall on July 23, when the orchestral concert of the Royal College of Music Patron's Fund will be given.

It is proposed to commemorate the life and work of the late Dean of St. Paul's, Dr. Gregory, by the foundation of a scholarship at the Cathedral Choir School to be called 'The Dean Gregory Memorial Scholarship.'

Sing a Song of Praise.

July 1, 1912.

HARVEST ANTHEM.

Ecclesiasticus xxxix. 14, 15 ;
St. John iv. 35 ; Psalm lxx. 12, 13.

Composed by CUTHBERT HARRIS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Allegro con spirito. ♩ = 116.

f Gl. *cres.*

SOPRANO.

Sing . . a song of praise, bless the Lord, bless the Lord in

ALTO.

Sing . . a song of praise, bless the Lord, bless the Lord . . in

TENOR.

Sing . . a song of praise, bless the Lord, bless the Lord in

BASS.

Sing . . a song of praise, bless the Lord, bless the Lord . . in

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all . . His works, sing a song of prais ,

all His works, sing a song of

all . . His works, sing a song

all His works, sing a song of praise, sing a

Gt. mf *Full Sw. open.*

Man. *Ped.*

sing a song of praise, bless the Lord, bless the Lord in

praise, sing a song, bless the Lord, bless the Lord in

of praise, bless the Lord, bless the Lord in

song of praise, bless the Lord, bless the Lord in

Gt. *Full Sw.* *dim.*

all . . His works. Mag - ni - fy His Name, and

all . . His works. Mag - ni - fy His Name, and

all His works. Mag - ni - fy His Name, and

all . . His works, Mag - ni - fy His Name, and

f Gt. *f*

shew forth His praise with the songs of your lips,
 shew forth His praise with the songs of your lips, and with
 shew forth His praise with the songs of your lips,
 shew forth His praise with the songs of your lips, and with

and with harps, bless the Lord in all His works, sing a song of
 harps, . . . bless the Lord in all His works, sing a song of
 and with harps, bless the Lord in all His works, sing a song of
 harps, . . . bless the Lord in all His works, sing a song of

f Sw. *Gt.*
Ped.

praise, bless the Lord, bless the Lord in all His works.
 praise, bless the Lord, bless the Lord in all His works.
 praise, bless the Lord, bless the Lord in all His works.
 praise, bless the Lord, bless the Lord in all His works.

rall.

Andante con moto. SOPRANO SOLO. *mf*

Lift up your eyes, and look on the

Andante con moto.

p Sic.
with Oboe.

f ten.

fields; for they are white al-ready to har-vest.

Ped.

♩ = 84. con espress.

mf

Thou crown-est the year with Thy good-

♩ = 84.

p Sic.

Man.

ness: and Thy clouds drop fat-ness, Thy clouds drop

f

fat-ness, Thy clouds drop fat-ness, drop fat-

ness. *p* Thou crown - est the year with Thy good - - -

Solo. p Thou crown - est the year with Thy good - - - ness: Thy

Solo. p Thou crown - est the year with Thy good - - - ness: and Thy

Solo. p Thou crown - est the year with Thy good-ness:

Man.

mf ness: Thy clouds drop fat - - - ness. *più animato. mf* They shall drop up-on the

mf clouds drop fat - ness, drop fat - - - ness.

mf clouds drop fat - ness, drop fat - - - ness.

mf Thy clouds drop fat - ness, drop fat - - - ness.

add 4 ft.

Ped. *Man.*

dwel - lings of the wil - der-ness: and the lit - tle hills shall re - joice, shall re -

con espress.

joyce . . on ev - ry side. Thou crown - est the year with Thy good -

Thou crown - est the year with Thy good -

Thou crown - est the year with Thy good -

Thou crown - est the year with Thy

mf *rall.* *p*

ness, Thou crown - est the year with Thy good - - ness.

mf *rall.* *p*

ness, Thou crown - est the year with Thy good - - ness.

mf *rall.* *p*

ness, Thou crown - est the year with Thy good - - ness.

mf *rall.* *p*

good - ness, Thou crown - est the year with Thy good - - ness.

rall. *pp*

Ped.

Tempo 1mo.

mf Gl. *cres.* *f*

Sing . . a song of praise, bless the Lord, bless the Lord in all . . His

Sing . . a song of praise, bless the Lord, bless the Lord in all . . His

Sing . . a song of praise, bless the Lord, bless the Lord in all . . His

Sing . . a song of praise, bless the Lord, bless the Lord in all . . His

works. Mag - ni - fy His Name, and shew forth His

works. Mag - ni - fy His Name, and shew forth His

works. Mag - ni - fy His Name, and shew forth His

works. Mag - ni - fy His Name, and shew forth His

praise with the songs of your lips. Sing a song of

praise with the songs of your lips. Sing a

praise with the songs of your lips. Sing a song,

praise with the songs of your lips. Sing a

mf Gt.

The musical score is arranged in four systems. The first system contains five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics for the first system are: "praise, sing a song of praise, bless the song, a song of praise, sing a song... of sing a song of song of praise, sing a song of". The piano accompaniment includes markings for "Full Sw." and "Gt. cres. f". The second system continues the vocal parts with lyrics: "Lord, bless the Lord in all His praise, bless the Lord, bless the Lord in all His praise, bless the Lord in all His". The piano accompaniment includes a "rall." marking. The third system features a "molto rall." marking and lyrics: "works. A - men, A - men. works. A - men, A - men. works. A - men, A - men. works. A - men, A - men. works. A - men, A - men.". The fourth system includes parts for "Tuba" and "Gt." with a "ff" marking. The piano accompaniment includes a "rall." marking.

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ROYAL COLLEGE OF ORGANISTS' ANNUAL DINNER.

This event was held at the Café Monaco on June 6. Dr. C. Harford Lloyd, M.A., the President of the College, was in the chair. The guests and members present included the Rev. and Hon. E. Lyttelton (Headmaster of Eton College), Sir Hubert Parry, Bart., Sir William Bigge, Sir Frederick Bridge, C.V.O., Sir George Martin, M.V.O., Sir Walter Parratt, M.V.O., Dr. Alcock, M.V.O., Dr. H. P. Allen, Dr. Maclean, Dr. Cummings, Dr. McNaught, Rev. H. Cart de Lafontaine, Dr. Southgate, Professor Buck, Dr. Huntley, Dr. F. G. Shinn, Dr. Sweeting, Dr. H. Davan Wetton, Dr. Alan Gray, Dr. Borland, Dr. Harding (Hon. Sec.), Dr. R. R. Terry, Dr. Merrill, Dr. R. C. Hazlehurst, Mr. Charles Macpherson, Mr. J. Percy Baker, and many ladies.

After Dr. Lloyd had proposed the customary loyal toasts, Sir Hubert Parry proposed the toast of the Royal College of Organists. He first alluded to a very popular composer, who thirty years ago used to describe organists as 'pedal-kickers.' No doubt this musician was thinking of the condition of things fifty years ago—a sad period to look back to, when organists kicked more wrong pedals than they did now. In those times they were little gods, with no one to keep them up to the mark, and they were not concerned to expand their minds. But when the Royal College of Organists began to exercise its beneficial influence the turn of the tide came. That was part of the general renaissance of music, and organists had now to compete with orchestral and other forms of music. The result was that they were tempted to turn the organ into an orchestral instrument, and to perform all sorts of antics on it for which it was not really adapted. He was not however alarmed at this unrest in music, for it meant, as it did elsewhere, a new life. No doubt with desire to progress there was the possibility of going wrong. But he would rather a man wrote all sorts of abominations than that he should be a hopelessly conventional person. The Royal College of Organists should be the maintainer of tradition, but not of convention, which was quite another thing. Tradition was the conservation of the great things the best minds had found out for us. There were many things in our Church music that were not as they should be. We had dreadful, lollypop hymn-tunes without a trace of nobility, or power to raise the finest sentiments in human nature. Church music should be above all things noble, refined, and dignified. One must, he admitted, shrug one's shoulders, and to some extent make concessions to the weak and unintelligent, but these must not have it all their own way. That was where the Royal College of Organists came in. They knew from the splendid competitive Festivals that when opportunity of becoming acquainted with the best music was afforded, the people were ready to appreciate.

Sir Hubert commented with some severity on the speed with which hymn-tunes were sometimes sung. He remembered the extreme solemnity and slow pace with which S. S. Wesley played his tune 'Aurelia.' Contrast the rapid, flippant style of its performance nowadays. He had a tremendous appreciation for the Royal College of Organists. There were now a glorious number of gifted organists in the world, and he ventured to say that organ-music was rising to a standard which it had never before attained since the days of John Sebastian Bach. Karg-Elert and others were writing wonderful organ-music.

Sir Walter Parratt then said that he was in cordial agreement with Sir Hubert Parry. With regard to unrest, he agreed that 'rest' meant 'rust.' When all the froth of much of what was going on in the present day had gone, very much that was good would remain. After congratulating the College upon its President (Dr. Harford Lloyd), he went on to say that the College had sustained a great loss in the death of Dr. Peace. He felt it personally, because Dr. Peace and he had been boys together, and used to blow for one another. Regarding orchestral effects on the organ, he believed he was responsible for the introduction of arrangements in the College list of organ tests, and he did not regret that in the least. A great number of organists dwelt in places where there was no orchestral music at all; but in London and other large cities where so much orchestral music could be heard, attempts of organists to play this sort of music could not be said to be necessary.

Professor Buck proposed the toast of the Visitors, coupling with it the name of the Rev. and Hon. E. Lyttelton, Headmaster of Eton. He thought that all present would agree that the social status of the musical profession was not altogether what they would have liked it to be, and he looked to public-school boys to help to amend this. That sort of boy would raise the profession, and the headmaster of Eton was one who could help this to come to pass. He thought they were particularly fortunate in the men who were Heads of the Public Schools. The Headmaster of Harrow was very keen on music; the Head of Rugby was an extremely able musician; the Head of Winchester was also very fond of music. At Harrow it had just been settled that at the next examination for entrance scholarships, which hitherto had been awarded for history and classics, one would be given for music.

In responding, the Rev. and Hon. E. Lyttelton said that he was an ignoramus among experts, and he felt the same kind of halting fear as when he spoke with his chauffeur, who always turned the conversation on to the interior of the motor. He wished that the talents of a great man—Mr. Gladstone—had descended upon some of the younger generation. On one occasion the Vicar of Tewkesbury was showing Mr. Gladstone over the Abbey, and the organist came down and joined in the conversation. He and Mr. Gladstone talked eagerly for ten minutes, and when afterwards the Vicar asked the organist whether he knew with whom he had been conversing, the organist replied, 'I have not the least idea, except that he was an organist.' He (Mr. Lyttelton) thought an organist differed from most human beings in that if he did fairly well he could not escape making people who listened to him better than they were before. Since the days when the songs of England were destroyed by the Duke of Somerset, organists were the only people who had kept up the traditions of music. Speaking on behalf of himself and other visitors, he could not help being reminded of a quotation from one of Disraeli's novels, aptly expressing his emotions, which he hoped they would believe were sincere. In the course of a dialogue, a speaker who had been well treated by one of the others said, 'I have a feeling at my heart; it may be indigestion, but I think it is gratitude.' He asked them to believe the first part of the sentence was hypothetical, and the second part fact.

Sir Frederick Bridge, in proposing the toast of 'The Musical Institutions,' said that the College of Organists could rejoice in the friendly attitude observed towards it by all other musical institutions. He much appreciated the great friendliness shown by the College to his proposition to establish a fund for the relief of organists and their children. In the first two years they had received £167 in donations and £628 from organ recitals. Extraordinary musical progress had been made since the early days when he gave organ recitals at Windsor. Sir Hubert Parry was a boy at Eton then. There was only the Royal Academy; no Royal College and no College of Organists. He had spent thirty-seven years now at the dear old Abbey. He was the oldest inhabitant; he did not think there was even a pigeon left that was there when first he came. He coupled with the toast the name of Dr. H. P. Allen.

Dr. Allen, in responding, said there were two kinds of musical institutions, the real ones and the bogus ones. He desired also to include choral Societies in that category. They were doing work now that a few years ago would have been considered impossible. Bach was now generally considered to be a proper field for musical endeavour. During the last ten years he had noted the improvement that had taken place in the ability of boys coming from the public schools to the University. That reflected great credit on the music-masters of those schools. Then there was an organization which was very young and strong, and was doing almost the greatest work of all the institutions. He meant the Competitive Festival movement. When carefully guided, this movement became a powerful stimulus for the spread of the study of good music.

Sir George Martin proposed the toast of 'The President.' He had tramped over the Highlands with him shooting grouse, he had fought him 'tooth and nail' on the golf links, and more than that, he had sat with him in solemn conclave for hundreds of hours editing a Psalter. He (Dr. Lloyd)

occupied one of the foremost positions open to a musician (the music-mastership of Eton College), and had filled the position with great credit and distinction. They all wished him long life, happiness, success, and everything that was good for him.

Dr. Harford Lloyd said it gave him much pleasure to have his health proposed by one of the youngest doctors in his University. [An allusion to the recent conferring of an honorary degree upon Sir George by Oxford University, an event fully recorded in our June issue.] He (Dr. Lloyd) had had honour thrust on him more than once in his life. Twenty years ago he went from Oxford to a neighbouring village to give an organ recital. The visit prompted an effusion which began thus:

'Two score days of Lent were passed,
Easter Monday dawned at last;
When in mingled snow and rain,
Down to Oxford steamed the train,
From the which there straight alighted,
One whom all our hearts delighted!'

He would not read it all, but the third stanza began thus:

'He was Dr. Harford Lloyd,
Scarce a seat in church was void!'

And so on. His bosom swelled with increasing pride until he reached the Coda; and the Coda ran thus:

'A.B. . . C., Agent for X.Y.Z.'s cure for Deafness!'

He turned over the leaflet, and on the other side the poet proceeded to sing the praises of a certain cure for corns!

Other honours he greatly valued were the dedication to him of Dr. Basil Harwood's Organ sonata and Sir Hubert Parry's Preludes on hymn-tunes. Dr. Lloyd went on to speak highly of the musical work now being accomplished in public schools, but deplored the neglect of sight-singing in the preparatory schools. They wanted every single boy who went to a school of that type to spend, say, ten minutes a day in learning to read music at sight. After reading letters of regret received from many distinguished musicians who were unable to attend the banquet, Dr. Lloyd again thanked the company for the cordial way in which they had received the toast.

Dr. Shinn then proposed the health of the hon. secretary (Dr. Harding) and the hon. treasurer (Dr. Pearce), whose work he praised very highly. Both these officers responded to the toast in felicitous terms, and after Dr. Alcock had happily proposed the health of the ladies present, and Mr. Charles Macpherson had responded on their behalf, the proceedings terminated.

ROYAL ACADEMY OF MUSIC.

FORMAL OPENING.

Although the splendid new building of the Royal Academy of Music has been occupied during the whole of this year, it was not until June 22 that it was formally and ceremoniously opened. The President of the Academy, His Royal Highness The Duke of Connaught, being in Canada, it was a happy arrangement that the task should be undertaken by his son, His Royal Highness Prince Arthur of Connaught, K.G., G.C.V.O.

A large company, including many well-known musicians, assembled in the afternoon, when the ceremony of declaring the building open took place. The master-key was presented to His Royal Highness by Mr. Alderman Cooper, chairman of the committee of management. A short concert in the handsome and commodious concert hall was given by the students. The programme included Beethoven's Overture, Op. 122, 'The Inauguration of the House,' the 'Tone-poem for orchestra,' written by Sir Alexander Mackenzie for the centenary of the Philharmonic Society, and a 'Fifty-part motet for female voices, organ, harps, trumpets and drums,' composed by Mr. Frederick Corder, to words taken from the Psalms, 'Sing unto God, our strength; make a joyful noise to the God of Jacob, &c. We hope to find some opportunity of saying more than we can just now regarding this extraordinary composition. For the present, we must be content to say that it is a very striking work, and a remarkable example of the composer's skill. The climax

near the end is gorgeous. Whether the use of fifty-parts is an advantage over a fifth of that number is a matter for discussion.

The declaration of the opening of the building was then made by His Royal Highness, and a vote of thanks to him was moved by the Right Hon. Lord Alverstone (Lord Chief Justice of England), and supported by Mr. Alderman Cooper and Sir George Donaldson. Attention was drawn to the fine new organ in the hall, the gift of Mrs. Threlfall in memory of her late husband, who was chairman of the committee of management.

At an evening concert and reception there was again a distinguished company present. After an organ-recital by Dr. H. W. Richards, at which he performed the first movement of Elgar's Sonata in G, Op. 28, and Stanford's Fantasia and Toccata in D minor, Op. 57, a concert was given, the programme of which included Sullivan's Overture 'Di Ballo,' two songs by Montague Phillips, charmingly sung by Miss Clara Butterworth, a remarkably fine performance by Miss Irene Scharrer of Mackenzie's 'Scottish' Pianoforte concerto (surely one of the most beautiful works by any British composer), some songs by Mr. McEwen, sung with great effect by Miss Caroline Hatchard, a flute solo by Nellie Fulcher, played by Miss Penville, and two violoncello solos, composed and played by Miss Mary Mukle. Mr. Arthur Alexander accompanied. The fifty-part motet was repeated with even greater effect than in the afternoon. Mr. Corder on each occasion conducted his own work, and the remainder of the programmes was conducted by Sir Alexander Mackenzie, the Principal.

Among the visitors in addition to those named were the Right Hon. Lord Strathcona, the Lord Mayor and Lady Mayoress, Sir Hubert Parry, Sir George Martin, Dr. W. H. Cummings, Sir William E. Bigge, Sir George Alexander, Mr. Edward German, Madame Albani, Mr. Charles Rube, Mr. Alfred Littleton, Mr. A. F. Hill (Master of the Musicians' Company), Madame Tetrassini, Mr. Josef Holbrooke, Mr. Clifford B. Edgar, &c.

ROYAL OPERA, COVENT GARDEN.

'THE JEWELS OF THE MADONNA.'

The operatic outlook is not any the brighter for 'The Jewels of the Madonna,' which came into view on May 31. The composer, Signor Wolf-Ferrari, has already made himself known to the patrons of the Royal Opera by his delightful 'Interlude' styled 'The secret of Susanna,' produced last year. His labours on a bigger canvas are less effective. The librettists, Signori C. Zangarini and E. Golisciani, following the example of Gustave Charpentier, have contrived a story of to-day with the Neapolitan Camorristi and various every-day people as the chief characters. Some sort of novelty is therefore imparted to the setting, since we see people in straw hats and flannel suits dancing to the strains of a piano-organ and throwing paper streamers. Yet the underlying theme is the old story of woman's desire to be pleased and of man's utter self-destruction to please her. In this case it is nothing less than the jewels ornamenting the figure of the Madonna that will satisfy the lady in question. She is the adopted daughter of the mother of a youthful blacksmith. The chief of the Camorristi (Signor Sammarco) makes her acquaintance through the painful but characteristic process of a stab with a hair-pin; and friendly relations having been thus established, announces that his regard for her is sufficient to induce him to steal the jewels from the Madonna which at that moment is being carried through the streets. The blacksmith (Signor Martinelli) learns of this gallant attention, and in order to prove himself as good a blackguard as the Camorrist applies his 'special knowledge' and secures the jewels. The lady is delighted. Adorned with the stolen jewels she gives herself to him in one of the most questionable scenes that has ever been performed on the operatic stage. But the sacrilege is too much for the tender consciences of the Camorristi. They will have nothing to do with her or with her lover; and a double suicide settles the matter.

The music is a curious mixture of styles. There are ingenuity and melodic attraction in the portions of the score that accompany the street scenes. On the emotional side it

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is rather crude. In point of expression the composer has not got very much further than Mascagni. He is at his best in a pretty Serenade and in a dance (to a piano-organ) by the Camorristi. In the remainder there is much strenuousness, much emphasis and no real feeling. Madame Edvina showed a decided expansion of power as vocalist and actress as the Girl, Signor Martinelli sang with fine abandon as the Lover, and Signor Sammarco astonished his admirers by the success with which he assumed the character of the hooligan Camorrist. Mounting and stage business were of the usual perfection of the Royal Opera. Signor Campanini conducted admirably and showed evident appreciation of the work—a curious error of judgment on his part.

For the remainder, the list of operas has been familiar. M. Paul Franz, the fine French tenor, has returned and has realised all prophecies concerning his greatness. The outstanding features have been the 'star' performance of 'Gli Ugonotti,' with Mesdames Tetrazzini, Destinn, Donalda, M.M. Franz, Sammarco, Marcoux and Arimondi. Such an interpretation of the great duet as was given by Madame Destinn and M. Franz has not been heard for years. There have been some experimental casts for the familiar operas, and Madame Tetrazzini has maintained her supremacy in a round of well-known characters. The new-comers have included Madame Agostinelli, who appeared in Puccini's 'Manon Lescaut' and revealed great charm if no power. And the Russian Ballet has once more swept the board. Its latest effort, 'L'Oiseau de Feu,' by Stravinsky, represents the Richard Strauss methods applied to the ballet—and with extraordinary success.

SHAKESPEARE CONCERTS AT EARL'S COURT.

The interesting experiment of giving concerts of music connected with Shakespearean plays every Saturday afternoon at the Empress Hall in the Earl's Court Exhibition has not been notably successful with the public, but it has provided the musician opportunities to hear many good works that would otherwise have remained in obscurity. From so large a list as the complete programmes would make we select the following for special mention:

May 18—

Concert Overture, 'Romeo and Juliet'

Henry Hugo Pierson

Fantaisie, 'Romeo and Juliet' Sæunders

May 25—

Tone-poem, 'Macbeth' Strauss

Overtures to 'Macbeth,' by Walter Handel Thorley,

H. H. Pierson, Spohr, and Sullivan.

June 1—

Symphonic-poems, 'Hamlet' and 'Ophelia' MacDowell

'The interment of Ophelia' Bourgaunt-Ducoudray

Suite, 'Hamlet' Georg Henschel

June 8—

Overture and incidental music, 'King Lear,'

Norman O'Neill

Overture, 'King Lear' Litolf

June 15—

Fantaisie, 'The Tempest' Tchaikovsky

'The Tempest' Suite Corder

Scherzo fantastique, 'Caliban' W. H. Reed

The programmes contained many of the well-known works whose names will occur to everybody, and a number of songs with able vocalists as their exponents. The orchestra was that of the Queen's Hall, which Sir Henry Wood and various composers conducted.

THE LONDON SYMPHONY ORCHESTRA.

This remarkable organization has been very active since its return from America. The regular season of concerts was resumed on May 20, when Herr Nikisch conducted. Tchaikovsky's 'Symphonie Pathétique'—which was the chief battlehorse of both conductor and Orchestra during the tour—was given a memorable performance, which restored colour to a work that is getting faded. Schumann's Pianoforte concerto was played with refined skill by Mlle. Paula Hegner, who increased thereby the notability she had gained as accompanist to Miss Gerhardt. The remainder of the programme consisted of the 'Egmont' and 'Euryanthe' Overtures.

M. Paderewski's 'Polish' Symphony, a work of high endeavour and musicianship, individual beauty, and seventy minutes' duration, was performed on June 3 under the direction of Herr Nikisch, who did not avail himself of the composer's permission to make 'cuts.' Songs by Hugo Wolf were sung by Miss Elena Gerhardt with orchestral accompaniment, and the programme included Strauss's 'Don Juan.'

The concert given on June 10 was perhaps the most remarkable of the series. It is difficult to conceive of new light being legitimately thrown on Beethoven's fifth and seventh Symphonies at this stage, but the feat was achieved by Herr Nikisch. He threw much of his Hungarian temperament into the readings, without distorting the music, and revealed new point in much of the scoring. The superb playing of the Orchestra made good the new meanings discovered by the conductor, who made it seem that Beethoven contributed more than is realised to the foundations of modern orchestration. The programme included the 'Leonora' No. 2 Overture, which was as distinctively played as the Symphonies.

The final concert of the series took place on June 17, when M. Gustave Doret, a young French conductor, showed respectable powers in Saint-Saens's third Symphony and the accompaniment to Chopin's F minor Pianoforte concerto, as played with much beauty of tone and feeling by M. Paderewski. Wagner's 'Meistersinger' Overture, the Ballet-music from Gluck's 'Orpheus,' and Elgar's 'Cockaigne' Overture were the remainder of a well-varied and not too serious programme.

On May 22, the Orchestra played at a concert given by M. Leopold Stokowski, conductor of the Cincinnati Symphony Orchestra. A reading of Brahms's first Symphony, containing much that was both new and interesting, established the conductor's abilities. He supplied reliable accompaniment to Herr Zimbalist in Glazounow's A major Violin concerto. He also directed the 'Meistersinger' Overture and, with less success, Debussy's 'L'Après-midi d'un Faune.'

A further concert was given on June 15, when Mr. Ernest Schelling was pianist and Herr Mengelberg conductor. The chief object of the concert was to enable the latter to repeat his unique interpretation of Strauss's 'Ein Heldenleben.' The work has never seemed so reasonable as under his direction. The energy he gives to the heroic music and that of the battle is terrific, but the bare epithet of 'noisy' was made to seem a distinctly unjust description of the latter. The work has undeniable beauties which grow on one, and the growth is much accelerated by such performances as those of Mengelberg and the London Symphony Orchestra. The violin solo-music was ably played by Mr. W. H. Reed. Mr. Schelling played Beethoven's 'Emperor' Concerto excellently, and the scheme included Cherubini's 'Anacreon' Overture and vocal contributions of Miss D. Baker-Fletcher.

MR. PERCY GRAINGER'S CONCERT.

The concert of works by Mr. Percy Aldridge Grainger, the well-known pianist, given at Aeolian Hall on May 21, was one of the most interesting events of the season, and Mr. Grainger is so individual and downright in all that he does that it could hardly fail to please the public. The programme included folk-song settings for string 'foursomes' or four single mixed voices, or various odd and oddly-described combinations; 'room-music tit-bits'; 'songs for voice,' and so on. The best works were those in which real or imitative 'folk-music tune-stuffs' were instrumentally developed and subjected to strong rhythmic treatment, with little or no harmonic interest or change of key. Mr. Grainger knows how to elaborate a long crescendo followed, if he chooses, by a long diminuendo. Contrapuntal and rhythmic devices follow in quick succession as he goes through the tune over and over again. The result is exhilarating, and stimulates the muscles of those who listen as well as of those who play. But with full acknowledgment of Mr. Grainger's ingenuity, it may be doubted whether he takes us, musically, any 'forrader.' The fact that no other composers do what he does may mean only that they do not think it worth while. Certainly no other composer thinks it worth while to describe violas and cellos as middle-fiddles and bass-fiddles. The absolutely original and serious works in the programme were distinctly

less inspiring than the rest. Mr. Grainger was assisted by an array of artists. The title-description of the most elaborate work will indicate the diversity of their occupations: 'Scotch Strathspey and Reel, inlaid with several Irish and Scotch tunes, and a Sea-chanty' for four men's voices, flute, oboe, clarinet, bassoon, baritone English concertina, hammerwood (xylophone), two guitars, and eight strings. Mr. Gervase Elwes, Mr. Frederic Austin, and the Langley-Mukle Quartet may be mentioned for the prominence of their share. Mr. Grainger conducted, and played accompaniments.

PHILHARMONIC SOCIETY.

The season came to end appropriately with a Beethoven concert on May 23, when the programme included two works that have long been particularly associated with the Philharmonic Society's work—the Violin concerto and the Choral Symphony. M. Zimbalist, the violin soloist, upheld the dignity of the occasion with a broadly-expressive performance that was also pure in technique. The interpretation of the instrumental movements of the Symphony, under the guidance of Herr Nikisch, was of notable eloquence: and that of the choral portion, with the London Choral Society assisting, was remarkable for its efficiency and its meaning. The vocal soloists were Madame Gleeson-White, Madame Ada Crossley, Mr. Ben Davies, and Mr. Herbert Brown. The concert opened with Elgar's *Dirge* for strings, and the programme included the 'Leonora' Overture, No. 3.

London Concerts.

SIGNOR BUSONI'S CONCERT.

Signor Busoni was much in the limelight at Queen's Hall on June 5, when he came forward as pianist, composer, and conductor. Accompanied by the Queen's Hall Orchestra, under the direction of Sir Henry Wood, he gave a magnificent interpretation of Beethoven's 'Emperor' Concerto and a brilliantly-vigorous performance of Liszt's 'Todtentanz.' The peculiar individuality of Signor Busoni's playing, and the technique which enables him to achieve effects beyond the range of other pianists, are well known. His tendencies as a composer are known to be advanced, but the actual material of his music is not familiar to our ears, and it was interesting to examine it in the form of a 'Berceuse élégiaque' and the 'Turandot' incidental music. The programme also included Mozart's 'Il Seraglio' Overture, with a concert-ending by Signor Busoni. The 'Berceuse' was an emotional tone-picture of considerable force, derived from a mysterious mood and still more mysterious harmonies. The 'Turandot' music was more direct in method, but retained all the composer's originality. His mastery of the orchestra was conspicuous. Signor Busoni is certainly a musician of whom we see too little as a pianist and much too little as a composer.

Mr. D. F. Tovey brought his series of 'Chelsea' Concerts to an end at Eolian Hall on May 22, when Señor Casals, with Mr. Tovey as accompanist, gave unsurpassable performances of four Violoncello sonatas by Beethoven.

A satisfying performance of Brahms's Double Concerto for violin, violoncello and orchestra occurs but rarely, as the soloists, however clever they may be, seldom play as with one mind. That given by the Misses May and Beatrice Harrison at Queen's Hall on May 30 was more than satisfying. It could hardly have been better in its purity of execution and expressiveness, or in its unanimity. The orchestra was that of the Queen's Hall, conducted by Sir Henry Wood.

Some interest has been added to the daily round of recitals recently by the visit to this country of Mlle. Marie Olénine d'Alheim, who thus extended the Continental reputation she has made as an enthusiast on behalf of Russian vocal music. She gave four recitals at Bechstein Hall on May 31, June 4, 10 and 12, at which she was heard in a wide general repertory and no fewer than forty songs by Russian composers, among whom Moussorgsky received

chief attention. There was also a group of ten Russian popular songs. Mlle. d'Alheim is a singer of temperament and intellectual power. We hope to return to a consideration of her programme.

The rapidly progressing St. Margaret's Musical Society gave a highly agreeable concert at the Horticultural Hall on June 6, when Barnett's 'The Ancient Mariner' and Mendelssohn's 'Walpurgis Night' were performed in praiseworthy fashion under the direction of the Rev. Jocelyn Perkins. The solo singers were Miss Margaret Layton, Miss Dorothy Trollope, Mr. Frederick Norcup, and Mr. Montague Borwell.

The appearance on the London concert platform of two prominent Jewish cantors—the Rev. Dr. Bernard Steinberg, of New York (at Queen's Hall on June 6), and the Rev. Cantor Gerschon Sirota, of Warsaw (at the Albert Hall on June 10), deserves mention.

Mr. Wilhelm Ganz, the proud possessor of a sixty-four years' record of musical activity, gave a concert at the Empress Rooms, Kensington, on June 6, with the assistance of well-known artists.

Two Students' Concerts were given during the month at Queen's Hall by the Royal Academy of Music. On June 10, chamber music was presented. An Andante and Scherzo for pianoforte quartet placed Miss Adela Hamaton at the head of the student-composers of the occasion, the others being Miss Helen Bidder with an Allegro for the pianoforte, and Mr. Greville Cooke with a Violoncello sonata. At the orchestral concert on June 18, Miss Ethel Bilsland, whose clever Adagio and Scherzo for pianoforte and orchestra were played, was the only student-composer represented. Sir Alexander Mackenzie conducted the orchestra. At both concerts many capable vocalists and instrumentalists were heard.

The South Hampstead Orchestra, conducted by Mrs. Julian Marshall, is anything but behindhand in the modern ambitions and progress of amateur orchestras. On June 13, at Queen's Hall, this body gave an admirable performance of Brahms's first Symphony, and notably efficient support to Señor Casals in D'Albert's Violoncello concerto, Op. 20.

The capabilities of the pianola in the hands of a highly-skilled manipulator were shown at Queen's Hall on June 14, when it played Grieg's Pianoforte concerto under Mr. Easthope Martin's guidance, accompanied by the London Symphony Orchestra and Herr Nikisch, and provided accompaniment to Miss Gerhardt's singing. The occasion was interesting, but scarcely epoch making.

Madame Tetrassini appeared on the London concert platform for the first time on June 16, when she took part in the Albert Hall Sunday Concert. Needless to say there was great enthusiasm.

The concert of the Oriana Madrigal Society given at Westminster Cathedral Hall on June 18, under the direction of Mr. Charles Kennedy Scott, was as usual a delightful event. Three madrigals were sung—Bateson's 'Sister, awake,' Wilbye's 'When Cloris heard,' and Hilton's 'Fair Oriana.' There were also Ayres and Rounds and other old choral works, and a large section of the programme was modern. The choral singing advanced the already high standard of the Society. Variety was imparted by the delicately-played pianoforte solos of Mrs. Norman O'Neill.

A small ladies' choir formed in connection with the Catholic Women's League and conducted by Miss Annie Ryan, was heard in the course of a long and miscellaneous concert at Westminster Cathedral Hall on June 18. The quality of voice was excellent, and capacity was shown for accurate intonation and firm execution.

CHAMBER CONCERTS.

Chamber-music organizations do not, it appears, give concerts in London during the high season, probably because they know how poorly it pays. There have, however, been some opportunities afforded of hearing chamber works. On May 30, when Miss Lily West gave a concert at Bechstein Hall, the Grimson Quartet were heard, with Miss Elsie Cook, in Pianoforte quintets of Dvorák and Schumann. The chief interest in Mr. Jan Mulder's concert at Queen's Hall on June 1, was the performance by Mr. Waldo Warner and Mr. Percy Such of a Sonatensatz by Beethoven (discovered by Dr. Stein in a sketch-book), for viola and violoncello 'with obligato for two eyeglasses.' There was also a Trio for two violins and violoncello by Mozart that was said to be new to London. The London Trio gave their last concert on June 11, when the programme included Rubinstein's Trio in B flat and Brahms's Violoncello sonata in F; the vocalist of the occasion was Miss Lysette Mostyn. The Langley-Mukle Quartet took part in a concert given by Madame Deszö-Nemes at Steinway Hall on June 11, and played Quartets by Purcell, Hugo Wolf, and Debussy. The season of open concerts of the Strings Club came to an end at Maddox Street Galleries on June 17, when Schumann's Pianoforte quintet was creditably performed. An interesting invitation concert was given at Messrs. Novello's music-room on June 5 by Miss Ethel Attwood (pianist), Mr. Tom Fussell (violinist), and Mr. Bernard Beilby (violinist). The programme included Mr. Norman O'Neill's well-written Pianoforte trio in one movement and Lekeu's Violin sonata in G. Miss Elaine Birch, who contributed much to the success of the concert, sang three songs by Rachmaninoff, and five of Beethoven's Scotch songs with violin and violoncello obligato.

VOCAL RECITALS.

Mr. Gregory Hast (farewell recital), Queen's Hall, May 20—'The self-banished,' *Blow*.
Miss Maggie Teyte, Æolian Hall, May 20, June 14—'De Grève,' *Debussy*; 'Ecstasy,' *Rummell*.
Miss Xenia Beaver, Æolian Hall, May 20—'Prière pour qu'un enfant ne meure pas,' *Henri Février*.
Mr. Alan MacWhirter, Steinway Hall, May 20—Somerset Folk-songs, *arr. Cecil Sharp*.
Miss Fanny Copeland, Bechstein Hall, May 20—Indian songs collected by Lady Wilson.
Mlle. Sonia Darbell, Æolian Hall, May 22—'Les violons dans le soir,' *Saint-Saëns*.
Miss Doris Woodall, Bechstein Hall, May 22—'Der Leiermann,' *Schubert*.
Mr. Thornley Gibson, Bechstein Hall, May 22—'Mystical songs,' *Vaughan Williams*.
The Folk-Song Quartet, Æolian Hall, May 23—'Liebeslieder Waltzer,' *Brahms*.
Mr. William Pitt Chatham, Æolian Hall, May 23—'An dem schlummernden Strom,' *Tchaikovsky*.
Madame Nathalie Aktzery, Æolian Hall, May 29—Russian songs of the 18th, 19th, and 20th centuries.
Mr. Vernon d'Arnal, Æolian Hall, May 29—Old folk-songs of Lower Brittany.
Mr. Harry Alexander, Æolian Hall, May 30—'Lugete, O Veneres,' *C. H. Lloyd*.
Miss Greta Williams, Bechstein Hall, June 3—'Old-world refrain,' *R. Clarke*.
Miss Edith Kirkwood, Little Theatre, June 4—Songs by *Walter Morse Rummel*.
Miss Lula Mysz-Gmeiner, Bechstein Hall, June 6—'Lied vom Winde,' *Wolf*.
Miss Jean Waterston, Æolian Hall, June 7—'Für funfzehn Pfennige,' *Strauss*.
Miss Kathleen Howard, Æolian Hall, June 7—'L'esclave,' *Lalo*.
Mr. Hirwen Jones, Steinway Hall, June 7—'Hob y deri dano,' *Welsh melody*.
Dr. Theo. Lieberhammer, Æolian Hall, June 10—'Auf dem grünen Balcon,' *Wolf*.
Miss Irene St. Clair, Æolian Hall, June 10—Songs by *Augusta Holmès*.
Miss Elena Gerhardt, Queen's Hall, June 11—'Fäden,' *Erick Wolf*.
Miss Christine d'Almayne, Æolian Hall, June 12—'Einen Sommer Lang,' *Schütt*.

Miss Eva Katharina Lissmann, Bechstein Hall, June 12—'Das Lied im Grünen,' *Schubert*.
Miss Dykes Spicer, Æolian Hall, June 12—Songs by *A. von Fielitz*.
Miss Mary Jocelyn and Mr. Frank Gleeson, Bechstein Hall, June 13—'Der Fischerknebe,' *Liszt*.
Mr. Gervase Elwes and Mr. Campbell McInnes, Æolian Hall, June 14—Cantata, 'Ich lasse dich nicht,' *Bach* (with Misses Bower and Trollope).
Madame Nordica, Queen's Hall, June 14 (with the New Symphony Orchestra under M. Stokowski)—Closing scene from 'Götterdämmerung,' *Wagner*.
Madame Clara Butt and Mr. Kennerley Rumford, Albert Hall, June 15—'Women of Inver,' *Raymond Loughborough*; 'The roadside fire,' *Vaughan Williams*.
Miss Jane Gair, Bechstein Hall, June 15—'Life's lights and shadows,' *Zacharewitsch*.
Miss Florence Shee, Steinway Hall, June 17—'Time's garden,' *Goring Thomas*.

PIANOFORTE RECITALS.

Mr. James Friskin, Steinway Hall, May 20—'Goldberg' Aria and Thirty Variations, *Bach*.
Mr. Percival Garratt, Bechstein Hall, May 20—Cradle song, *Garratt*.
Miss Guiomar Novaes (age 16), Æolian Hall, May 21—Sonata, Op. 31, No. 2, *Beethoven*.
M. Robert Lortat, Bechstein Hall, May 21 and 30, June 7, 13 and 18—all the works of *Chopin*.
Herr Ernst von Lengyel, Bechstein Hall, May 23—Study in C major, *Rubinstein*.
Mr. Arthur Rubinstein, Bechstein Hall, May 24 and June 4—Sonata in B minor, *Chopin*; Sonata, Op. 53, *Scriabine*.
Mr. Marcin Thalberg, Æolian Hall, May 30—Sonata in F sharp minor, *Schumann*.
Miss Christine Passmore, Queen's Small Hall, May 30—Prelude in B major and 'Elfenfant,' *Passmore*.
Mlle. Emilienne Bompard, Steinway Hall, May 31—Variations on a Bach theme, *Liszt*.
Miss Hilda Saxe, Æolian Hall, May 31—Il Penseroso, *Liszt*.
Mr. Fritz Scavenius, Æolian Hall, June 3—Sonata in E minor, *Grieg*.
Miss Gertrude Peppercorn, Æolian Hall, June 4—Variations on a theme by Paganini, *Brahms*.
Herr Backhaus, Queen's Hall, June 8—Five preludes, *Rachmaninoff*.
Mr. Frederick Morley, Bechstein Hall, June 11—Variations and Fugue on a theme by Handel, *Brahms*.
Mr. Charles Anthony, Æolian Hall, June 11—Etudes Symphoniques, *Schumann*.
Mr. Alexander Raab, Queen's Hall, June 12—Sonata in B flat minor, *Chopin*.
Miss Irene Böhrer, Steinway Hall, June 12—Sonata, Op. 110, *Beethoven*.
M. Wladimir Cernikoff, Æolian Hall, June 13—Sonata Tragica, *MacDowell*.
Miss Tina Lerner, Æolian Hall, June 14—Sonata in F sharp minor, *Schumann*.
Signor Nino Rossi, Bechstein Hall, June 17—'Pastoral' Sonata, *Beethoven*.
Miss Emma Barnett, Æolian Hall, June 18—Romance, *Sibelius*.
Miss Marjorie Wigley, Æolian Hall, June 18—Etudes Symphoniques, *Schumann*.
Master Maurice Reeve (age 14), Bechstein Hall, June 19—'Waldstein' Sonata, *Beethoven*.

VIOLIN RECITALS.

Mr. Louis Persinger, Bechstein Hall, May 20 and 31—Sonata in E major, *Handel*.
M. Jacques Thibaud, Bechstein Hall, May 23 and 29, June 5—Chaconne, *Bach*; Poème, *Chausson*; Sonata, *César Franck*.
Herr Bronislaw Hubermann, Queen's Hall, May 31, June 12—Sonata in A, Op. 100, *Brahms*; Rondo in B minor, Op. 70, *Schubert*.
M. Mischa Elman, Queen's Hall, June 1—Sonata in A minor, *Beethoven*.
Miss Leila Doubleday, Æolian Hall, June 1—Sonata in A, *César Franck*.

Miss Rhoda Simpson, Steinway Hall, June 4—Suite in A minor, *Sinding*.
 Miss Margery Bentwich, Bechstein Hall, June 5—Concerto in A minor, *Glazounov*.
 Miss Winifred Smith, Steinway Hall, June 7—Sonata, *César Franck*.
 Mr. E. Laparra (with Mr. R. Laparra, pianist), Steinway Hall, June 12—Sonata in A minor, *R. Laparra*.
 Mr. Paul Kochanski, Queen's Hall, June 13 (with the London Symphony Orchestra under Mr. Joseph Stransky)—Concerto, *Brahms*.
 Miss Helen Sealy, Æolian Hall, June 13—'Devil's Trill' Sonata, *Tartini*.
 Señor Joan Manén, Bechstein Hall, June 17—'Devil's Trill' Sonata, *Tartini*.
 Miss Beatrice Leech, Bechstein Hall, June 19—Concerto, *Mendelssohn*.

OTHER RECITALS AND CONCERTS.

Mr. Norman Wilks (pianist) and Miss Mary Law (violinist), Bechstein Hall, May 18—Sonata in A minor (Op. 105), *Schumann*.
 Miss Janet Wheeler (pianist) and Mr. Rubio (violinist), Steinway Hall, May 22—C major, Op. 102, and 'Waldstein' Sonatas, *Beethoven*.
 Miss Bessie Griffiths (vocalist and violoncellist), Steinway Hall, May 22—Songs with violoncello obbligato.
 Herr Paul Grummer (violinist), Bechstein Hall, June 3—Sonata in E minor, *Brahms*.
 Dr. G. Henschel (vocalist) and Mr. F. S. Kelly (pianist), Æolian Hall, June 3—'Die Löwenbraut,' *Schumann*; 'Waltz-Pageant,' *Kelly*.
 Miss Florence Greenwood (pianist) and Miss Hayward-Webb (vocalist), Æolian Hall, June 5—English Suite No. 2, *Bach*: 'Stürmische Morgen,' *Schubert*.
 Mr. Joseph Malkin, Bechstein Hall, June 10—Variations on a Rocooco Theme, *Tchaikovsky*.
 Miss Christian Keay (vocalist) and Miss Betty Goodden (pianist), Steinway Hall, June 10—'Mother's song,' *Shapiro*; Prelude and Fugue in A minor, *Bach*.
 Mr. Paulo Gruppe (violinist), Bechstein Hall, June 11—Suite in C, *Bach*.
 Mr. Luigi Magistretti (harpist), Steinway Hall, June 13—Chaconne, *Bach-Busoni*.
 Mr. Mario Lorenzi (harpist), Broadwood's, June 13—'Moonlight' Sonata, *Beethoven*.
 Mr. Frederick Stock (violinist) and Mr. Victor A. Watson (double-bass), Steinway Hall, June 14—Double-bass Concerto in A minor, *Handel*.
 Herr Heinrich Fiedler (violinist) and Mlle. Rodolfa Lombino (vocalist), Bechstein Hall, June 14—Chaconne, *Vitali*: 'Leise, leise,' *Weber*.
 Miss Fanny Davies (pianist) and Señor Casals (violinist), Æolian Hall, June 15—Sonata in E minor, *Brahms*.
 Mr. Arnold Trowell, Bechstein Hall, June 18—Concerto, *Jules de Schwert*.

A concert of the compositions of Mr. Herbert Goldstein, given at Steinway Hall on June 3, revealed a decided faculty for unaffected and expressive lyrical writing.

The Shapiro Orchestra, a newly-formed body of string players under the direction of Mr. George H. Shapiro, gave a concert at Bechstein Hall on June 7, and showed excellent intentions.

The Festivals of the London Sunday School Choir, the Church Sunday Schools, the National Union of School Orchestras, and the Festival of Empire Girls' Choir, all of which took place recently at the Crystal Palace, are described in the *School Music Review* for July.

The Louisa Hopkins Prize (pianoforte) at the Royal Academy of Music has been awarded to Miss Frances Klein, the Charles Mortimer Prize (composition) to Mr. Horace G. Perry, the Thalberg Scholarship (pianoforte) to Mr. Henry Penn, the Parepa-Rosa Scholarship (singing) to Miss Lizzie Evelyn Osborne, the Sterndale Bennett Scholarship (any branch of music) to Mr. Frank Egerton Vaughan Tidmarsh. Miss Dora Matthey (Mrs. John Kennedy) and Mr. Herbert Fryer, both former students at the Academy, have recently joined the professorial staff in the pianoforte department.

Suburban Concerts.

The string orchestra of Croydon Conservatoire of Music gave a concert at the Public Hall on June 7. Under the direction of Mr. William H. Reed, excellent performances were given of Bach's Concerto in E, with Miss Nora Wheeler as soloist, the first movement of Beethoven's C minor Piano-forte concerto, with Miss Margaret Baines as soloist, and a suite for orchestra by Arnold Krug entitled 'Liebesnovelle.' Others taking part were Miss Violet Miller (vocalist), and Misses E. Castle-Smith and Hilda Down (violinists).

The West Kensington Choral Society gave an excellent performance of 'The Creation' on May 21 at the Parish Hall, Hammersmith, under the direction of Mr. Alfred C. Toone. The solo music was sung by Miss Sybil Hall, Mr. J. W. Cogswell, and Mr. W. S. Wadie, and a well-balanced orchestra was led by Mr. G. W. Buckley.

A very successful concert was given by the pupils of Miss Leila Petherick at the Havelock Hall, Croydon, on June 5. Among the junior pupils who took part, Miss Winifred Minnett and Master Cyril Dalmaire, and among the seniors Miss Grace Hammond and Miss Constance Hughes Hughes, are worthy of special mention.

MUSIC IN VIENNA.

SIEGFRIED WAGNER'S 'BANADIETRICH.'

The first performance of Siegfried Wagner's new opera, 'Banadietrich,' was given recently with Herr Schalk as conductor, and a second performance took place under the composer's direction. The subject of the opera is taken from old German legends of the period of Theodoric and Attila. It is difficult to understand without a knowledge of all the old Sagas. Siegfried Wagner possesses this knowledge, and has fused several of the stories with a result that is apt to be bewildering. The music, in its simpler and gayer moments, is excellent, as for instance in the second Act, where a long and beautiful hymn to Love and the Sun is sung by the tenor (in this case an admirable artist, Herr Miller). In the remainder the influence of Richard Wagner's work is palpable. I must say that Siegfried Wagner is the best imitator of his father's music that we have had. However, he is a man of great gifts, and I am sure that when he finds a simple and agreeable subject he will give us good and original music.

EISNER-EISENHOF.

Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

BIRMINGHAM.

The eighth annual series of the Theatre Royal Promenade Concerts, which opened on June 3 and concluded on June 22, was the only notable feature connected with local musical matters in the month of June. These delightful concerts are now well established, and are again conducted by Mr. Landon Ronald, as hitherto, Mr. Max Mossel retaining his original post as musical director. The orchestra of seventy performers is the best yet heard since the foundation of the Promenades, including, in addition to local instrumentalists, a number of excellent principals in the various orchestral departments, culled from the orchestras of Amsterdam and The Hague. The leader is this season Mr. T. H. Smith, a well-known local violinist, and the accompanist Mr. G. H. Manton. Many new works were successfully introduced, and the solo instrumentalists and vocalists were of more than ordinary excellence. Sir Edward Elgar was represented by his two Symphonies and the wonderful Violin concerto, the latter played by Miss May Harrison, who achieved an enormous success. Her sister, Miss Beatrice Harrison, the clever violoncellist, Miss Irene Scharrer, Signor Antonio de Grassi, Mr. Egon Petri, Mr. Marmaduke Barton, Mr. Arthur Newstead, Mr. Percy Grainger, Miss Dora Gibson, Miss Leonora Sparkes, and others were among the principal artists who appeared.

The summer season at the Egbaston Botanical Gardens was inaugurated on June 1 by an excellent harp concert, arranged by Mr. Charles Collier, under the direction of Mr. Oscar Pollack, who has also made arrangements for a series of four weekly concerts to be given in the beautiful Floral Hall of these Gardens during August.

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BOURNEMOUTH.

Last of the long line of our native musicians to appear as composer-conductor during what is called the winter season (now drawn to its close) was Dr. Charles Maclean. Rarely does a year pass without a visit from this energetic musician and *littérateur*, and Bournemouth has more than once been the locale of a first performance of the compositions that emanate from his busy pen. This year's visit was answerable for two works—a tone-poem entitled 'Songs of Selma', which was played at a Symphony Concert, and a composition described by the composer as a 'Character piece,' with the title, 'Die Wunderbare Reise mit einer Königstochter'; the latter, which is a sequel to an earlier work by Dr. Maclean, was performed at a Classical Concert, and it being the less important of the two, we refrain from commenting upon it in detail. The 'Songs of Selma' is, like most of the composer's output, unique; in conception, in workmanship, and in its melodic attributes it is equally unconventional and individual, and owes no allegiance to any distinctive school of musical thought. Dr. Maclean seems to be a law unto himself, thus limiting the field of critical discussion in no small degree. Of his serious attitude towards his art, however, there can be no question. Meanwhile, the 'Songs of Selma' is undoubtedly one of his best works, more particularly because the melodic material is more expressive and less transitory. The composer conducted with much enthusiasm and expertness, a capital performance resulting.

With the advent of the summer season the only orchestral concerts of moment, up to the present, have been the Symphony Concerts on Thursday afternoons, whereat examples of the better-known works of the great composers form the staple fare. The soloists at these concerts are taken from out the orchestral ranks, and it is with pleasure that one can record the general excellence of the solo performances during the last few weeks. Favourite symphonies have been forthcoming in the shape of Schumann's 'Rhenish' and Goetz's solitary example in that form, and the younger generation has been represented by the Symphony No. 1, by Dr. H. Holloway, the active chorus-master of the Municipal Choir. Mr. Dan Godfrey and his instrumentalists deserve high commendation for their many first-rate performances, and from these we must single out that of the charming Goetz Symphony, in which the playing was equal to anything yet heard in this town.

There is only one recital to record. This was the appearance on May 25 of Signor Tamini and Mr. Paul Kochanski.

DEVON AND CORNWALL.

THE THREE TOWNS.

With the exception of band performances in the public parks and of special music for Whitsuntide and other Festivals in the churches, there has been no musical event to chronicle in the Three Towns during the past month. The Three Towns Deanery Choral Union has been engaged in combined choir rehearsals for Festival services arranged to take place in the last week of June and in the following week, under Mr. Manley Martin; the number of choirs affiliated is larger than it has been for several years.

OTHER DEVONSHIRE TOWNS.

At Clovelly, on May 10, a well-trained choir, largely composed of school children, with help in the principal parts, sang 'Agatha' with much success, directed by Miss Hazard, and between the two scenes Morris dances were performed. The Misses Cruse and Pengelly were the accompanists.

Nearly a thousand singers took part in the Cathedral Festival of the Exeter Diocesan Choral Union on June 13. The several archdeacons of the diocese are invited on a three years' rota. The Archdeaconry of Exeter was this year called upon, and in response sent thirty-eight parochial choirs from the seven deaneries. The diocesan conductor, Mr. T. Roylands Smith, directed the singing, with Messrs. J. A. Bellamy (Sidmouth), R. Bareham (Tiverton), J. W. Burt (Exeter), and W. C. Walton (Beer) as conductors. Dr. D. J. Wood was at the organ. The canticles (for evensong) were sung to Smart in G, with the Te Deum (Garrett in D) as a climax. At the close of the service Croft's anthem, 'God is gone up with a merry noise,' gave the singers a fine ideal of

church music. Special mention must be made of the impressive and dignified effect of the processional tune to which Dr. Walford Davies had set the stately hymn 'God enthroned in awful night.' Dr. H. J. Edwards provided another fine tune for the recessional hymn, 'King of kings eternal.' The choirs sang well, though in pointing, enunciation, and unanimity the singing of the Psalms was not all that could be desired. Dr. Orlando A. Mansfield gave a farewell organ recital in Belgrave Congregational Church, Torquay, on May 26, on the eve of his departure for America.

Bideford Orchestral Society contributed to a concert in aid of a local charity on May 8, Mr. E. J. Labbett conducting. On May 4 the operetta, 'The birthday party,' was sung by a choir (trained by Mr. W. R. Wedlake), at Kingswear, supported by a band. At Paignton, on May 8, Mr. H. G. Piggott gave an interesting lecture on music in the 16th century, and the Choral Society illustrated his remarks by singing madrigals, &c.

EDINBURGH.

Under the auspices of the Concert School Committee, the last of the present season's series of concerts for young people of school age was given in the Queen's Hall on June 7, before a crowded audience. The programme comprised songs by Schubert, Arne, and Purcell; violoncello solos by Marcello and Popper; and pianoforte duets by Weber, Schumann, Brahms, Moszkowski, and others. The performers were Miss Chrissie MacDiarmid (vocalist), Miss Ruth Waddell (violin-cellist), and Messrs. A. W. Dace and Francis Gibson (pianists). Professor Niecks presided, and prefaced each number with explanatory remarks which added greatly to the educative value of the concert.

LIVERPOOL AND DISTRICT.

The appointment of City Organist, to which a salary of £400 is attached, will be filled in accordance with the recommendations of the professional advisers to be engaged by the Finance Committee, a course which was authorised at the June meeting of the City Council. This method was adopted fifteen years ago, when Dr. Peace was chosen. On that occasion seven competitors were heard on the Royal Albert Hall organ by the adjudicators, Sir Frederick Bridge, and Sir Walter Parratt.

In aid of the testimonial which is now being raised in Liverpool by the friends of Mr. W. H. Jude, formerly well known in this city as an organist and later as an evangelist, an organ recital will be given by Mr. E. H. Lemare, in St. George's Hall, on the evening of July 4.

At the annual general meeting of the Liverpool Philharmonic Society, the printed balance-sheet submitted showed that the receipts for boxes, stalls, and gallery seats during the past season of twelve concerts amounted to £5,334, which, with books of words sold (£156), made a total of £5,490. The expenditure included £3,047 for band and conductors, and £1,031 for principal artists, which, with various smaller items, brought up the total expenditure to £4,612. For hire of hall £1,425 was received. Altogether the net surplus on the season's working was nearly £400. The choral works outlined for performance next season by the Philharmonic Society include Sir Edward Elgar's new Birmingham Festival work, 'We are the music-makers' (alto solo, Miss Muriel Foster), 'Romeo and Juliet' (Berlioz), Sanctus No. 2, in D (Bach), 'Rhapsody for alto solo and chorus' (Brahms), 'Lay of the bell' (Max Bruch), 'Requiem' (Mozart), and 'Elijah' (which will be conducted by Mr. Harry Evans).

At the annual meeting of the Liverpool Welsh Choral Union it was announced that on each of the four concerts a profit had been made, resulting in a credit balance on the season of £104. Towards this 'King Olaf' performance had contributed £27; 'The Messiah,' £140; the Clara Butt Concert, £56; and Bach's 'St. Matthew' Passion, £22. The Committee tendered to Mr. Harry Evans the Society's thanks, also to Madame Maggie Evans (chorus accompanist) and Mr. W. H. Parry (deputy conductor). In speaking of the programme for next season, Mr. Harry Evans said that the principal feature would be the production in Liverpool of Mr. Granville Bantock's new work 'Atalanta,' which was supposed to be the last word in choral music, and

as it was felt that no one Society could do it justice, the Committee had invited the co-operation of two outside choirs—the Manchester Orpheus Male-Voice Choir (90 voices) and the Gitanas Ladies' Choir, Birkenhead. They would thus be able to put a choir on the platform such as they had never done before in the Philharmonic Hall. The performance was fixed for November 16. The Society had also resolved upon the experiment of giving two performances of the 'Messiah' on the same day at the Christmas concert in order to meet the wishes of visitors from the country who could not attend in the evening. The other outlined choral works would include Dr. Vaughan Thomas's 'The Bard' and Elgar's 'The Apostles.'

MANCHESTER AND DISTRICT.

The Hallé Concert Society's annual meeting unfortunately revealed a loss on the year's working in Manchester of £97 11s. 8d. This amount was considerably increased by losses on concerts given by the Society outside Manchester. As the call of £7 per head made on the guarantors twelve months ago yielded £1,302, there is still a surplus in hand, though the working loss is shown as above. It appears that Balling's appointment was actually made on January 28 last, and already the executive possess tolerably full sketch-programmes for the whole series of twenty-one concerts of season 1912-13—quite a novel experience! The most gratifying feature is that there is to be no repetition of last year's idea of concerts without orchestra, although those were financially profitable.

Balling's rough draft scheme embraces much new music (also old) never heard here before, such as Walter Braunfels's 'Serenade,' Wilhelm Berger's 'Variations and Fugue,' Bruckner's No. 8 Symphony, Raff's 'Im Walde,' Strauss's 'Macbeth,' Boecklin's 'Fantasien,' either No. 4 or No. 6 of Mahler's Symphonies, and his 'Kindertotenlieder,' Humperdinck's 'Spielmann's Lust und Leid,' Bach's 'O Ewigkeit du Donnerwort,' Beethoven's 'Kaiser Josef II.' Cantata, Reger's 'Lustspiel' Overture and 100th Psalm, William Wallace's 'Villon,' Liszt's 'Heldenklage,' Hamilton Harty's Cardiff overture, 'With the wild geese,' and Berlioz's 'Requiem' (on which Balling will give a preliminary lecture). Delius's 'Appalachia,' which we owed last season to Bantock's advocacy, is to be repeated. Acts 2 and 3 of 'Parsifal' are to be done without cuts. It would appear that on the whole Balling has struck a fair balance, which should satisfy the claims both of the advanced wing of music-lovers here and the more conservative element. As time goes on, possibly more attention will be given to English composers, the scheme so far as outlined only recognising the claims of six or seven native writers.

The Harrison series will bring Madame Aino Ackté to Manchester at the end of November. Pity 'tis that we cannot hear her in a selection from Strauss's 'Salome,' as well as our Liverpool friends.

The Bowdon Chamber Concerts bid fair to become our most important series of concerts in this branch of musical art—less severe, possibly, in their strict adherence to pure classics, they introduce greater variety. The scheme for next winter will bring Miss Muriel Foster, Miss Lena Kontorovitch, Messrs. Frederick Dawson, Theodore Byard, R. J. Forbes, and the Brussels String Quartet.

Consideration of two student concerts that have taken place must be deferred to next month.

OXFORD.

On May 21 a concert was given at the Town Hall by Miss Gwynne Kimpton, who employed an orchestra consisting of string-players formerly of the Royal Academy of Music and Royal College of Music, and wind-players from the Queen's Hall Orchestra. The principal works in the programme were Mendelssohn's 'Italian' Symphony, Wagner's 'Siegfried Idyll,' and Schumann's 'Introduction and Allegro appassionata' for Pianoforte (Op. 92), with Miss Beatrice Fowler as an able soloist.

The first Eight Weeks concert took place on May 23, at the Town Hall, under the auspices of the Musical Club. An orchestra, consisting of Dr. Allen's string-players and London wind-players, gave enjoyable performances of

Smetana's Overture to 'Die verkaufte Braut,' Mendelssohn's 'Midsummer Night's Dream' Overture, and Sir Charles Stanford's delightful Symphony No. 7, in D minor, which was conducted by the composer. The remainder of the programme was carried out with admirable effect under the inspiring direction of Dr. Allen, and the occasion was one to remember.

At an excellent concert given by Balliol on May 25, Mr. Gervase Elwes gave attractive interpretations of a number of songs, accompanied by Dr. Walker. The programme of the concert given by Exeter on May 28 included Coleridge-Taylor's 'The death of Minnehaha,' Schubert's ballet-music to 'Rosamunde,' and a well-selected group of part-songs, which were agreeably performed by the College choir under the able direction of the organ scholar, Mr. H. S. Price. On the following day Kettle gave a concert. Although there was much to praise in the choice of the programme, it was somewhat overweighted on the orchestral side by four important overtures and a Bach suite. Mr. Clive Carey interpreted two groups of songs, and some part-songs were also included.

The concert given on May 31 by Queen's was highly enjoyable, though less ambitious than usual. The chief work was Mendelssohn's 'To the sons of art.' A number of part-songs, which included Parry's 'Since thou, O fondest and truest' and 'If I had but two little wings,' were charmingly sung with the help of the College choristers. Mr. Campbell McInnes contributed quite a number of songs in musicianly style, while the vocal element was most happily relieved by a quintet of wind from the London Symphony Orchestra. Dr. Dodds conducted throughout with great care and ability.

On June 13, Sir Walter Parratt, the Professor of Music, gave his usual terminal lecture in the Sheldonian Theatre before a large and appreciative audience. The subject was 'The Wood-wind of the Orchestra.' The lecture was illustrated by performances on the flute, oboe, clarinet, and bassoon by students of the Royal College of Music. Dr. Allen accompanied on the pianoforte. The lecturer, after describing in detail the special characteristics of the above instruments, said it was a great pity that the beauties of the 'wood-wind' were submerged—if he might be allowed the expression—between the strings and brass, and that it was only now and then that a composer brought them out into broad daylight, and gave them an opportunity of being heard and appreciated.

Country and Colonial News.

BRIEFLY SUMMARIZED.

We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from local newspapers or furnished by correspondents.

Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.

EASTBOURNE.—The Eastbourne Choral and Eastbourne Orchestral Societies, whose patron is His Grace the Duke of Devonshire, gave a most impressive performance of Elgar's 'Dream of Gerontius' in the Town Hall on June 5, with a band and choir of one hundred and fifty. The enthusiasm of the audience, which packed the large concert-room, showed how deep an impression the magnificent interpretation of the work had made. The soloists were Miss Gertrude Lonsdale, Mr. Alfred Heather, and Mr. Thorpe Bates. Mr. Rowsby Woof led the orchestra, and Mr. Francis J. Foote conducted with his customary skill and power.

HOBART (TASMANIA).—The Orpheus Club gave its second Subscription Concert of the season at the Town Hall on April 15, under the able conductorship of Mr. P. Planché-Plummer, before a crowded audience. The choir sang nine numbers, several of which were encored. The artists assisting were Miss Eva Creese (violin), Miss Josie Miles (vocalist), Miss Essie Meyers (reciter), and Mr. Percy Henry efficiently accompanied. The Club has greatly increased in numbers recently, and is very enthusiastically supported by the public.

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JOHANNESBURG.—A varied and interesting programme was selected for the Festival concert given on May 15, which resulted in the collection of £400 for the benefit of the Transvaal Masonic Benevolent Fund. The Amateur Orchestral Society played the 'Tannhäuser' March, the 'Freischütz' and 'Le roi d'Yvetot' Overtures, and accompanied the Male-Voice Choir in choruses. The solo artists were Miss Elsa Partiss, Miss Kate Opperman, Mr. Denbigh Edwards and Mr. Alfred Bertwhistle (vocalists), Master Eddie Goldstein (violinist), and Miss Dorothy Neill (reciter). Mr. F. W. Peters conducted, and is much to be congratulated on the success of the event.

TREDEGAR.—The annual concerts of the Tredegar Male-Voice Choir and Choral Society took place under the direction of Mr. W. J. R. Davis on June 5 and 6, when artistic performances were given of Coleridge-Taylor's 'Hiawatha's Wedding-feast' and miscellaneous numbers. The soloists were Madame Sobrino and Mr. Lloyd Chandos, and Mr. Ben George led the orchestra.

SALMON ARM (BRITISH COLUMBIA).—Musical enthusiasm runs sufficiently high in this town of 500 inhabitants to support a Philharmonic Society with a choir of forty voices, for whose training and conducting Mr. J. E. Lacey is responsible. On May 8, the Society gave a concert at which Mendelssohn's 13th Psalm, Cooke's 'Strike the lyre,' Macfarren's 'You stole my love' and the male-voice part-songs, 'The comrades' song of hope' by A. Adam, and 'A Franklyn's Dogge' by Mackenzie, were performed in the most creditable manner. The soloists of the occasion were Mrs. A. J. Marlow and Mrs. W. Ashton (vocalists), and Miss B. A. Stead (violinist). Accompaniments were played by Mr. J. D. Macey.

Foreign Notes.

AIN-LA-CHAPELLE.

The eighty-eighth Lower Rhine Musical Festival took place during the last days of May. Three concerts were given. At the first of these, Bach's Mass in B minor was performed under the direction of Professor Schwickerath. Bruckner's eighth Symphony and works of Brahms, including the 'Fest und Gedenksprüche' for eight-part chorus, formed the programme of the second concert, which was conducted by Dr. Karl Muck. At the third concert, a miscellaneous programme was given.

BAYREUTH.

The Wagner Festival performances will commence on July 22. The scheme this year comprises 'Parsifal,' 'Die Meistersinger,' and 'Der Ring des Nibelungen.' The conductors will be Dr. Carl Muck, Dr. Hans Richter, Messrs. Balling and Siegfried Wagner. The singers will, as usual, include some of the best-known German operatic artists. Twenty performances are planned.

BERLIN.

At the Circus Schumann two special performances of Mahler's eighth Symphony have been given under the direction of Herr Willem Mengelberg and Dr. Georg Göhler. According to the majority of the critics the artistic message of the work is not proportionate to its gigantic dimensions.—Under the direction of Professor Siegfried Ochs, the Philharmonic Chorus gave a beautiful performance of four Church cantatas by Bach, viz., 'O Ewigkeit du Donnerwort,' 'Sehet wir gehen hinauf gen Jerusalem,' 'Mein liebster Jesus ist verloren,' and 'Jesu der da meine Seele.'

BRUNSWICK.

On May 16, a comic opera, 'Eulenspiegel,' by Hugo Rüter, was produced at the Court Theatre.

BRUSSELS.

Under the direction of M. Albert Zimmer, a Bach-Beethoven Festival took place recently. The performance of Bach's Mass in B minor and Beethoven's Mass in D gave an interesting opportunity for more immediate comparison than is usual. The choral parts were excellently sung by the Société J. S. Bach.

CARLSRUHE.

Méhul's opera 'Joseph in Aegypten' has been successfully revived at the Court Theatre. The work had not been given for many years. At the same theatre Hermann von Waltershausen's opera 'Oberst Chabert' was performed for the first time.

CHICAGO (U.S.A.).

Liszt's 'Dante' Symphony, Richard Strauss's 'Ein Heldenleben,' Busoni's 'Berceuse Elégiaque,' and the Suite, Op. 9, by Georges Enesco, have figured in the last programmes of the Thomas Orchestra (conductor, Mr. Friedrich Stock).—A visit by the London Symphony Orchestra, conducted by Professor Arthur Nikisch, proved the sensation of the season.

CINCINNATI (U.S.A.).

The twentieth musical Festival commenced on May 7 with a performance of Mendelssohn's 'Elijah.' César Franck's 'The Beatitudes' was given at the second concert. The programme also contained Berlioz's 'Requiem,' Liszt's 'Dante' Symphony, the overture, 'Die Frühlingzeit der Liebe,' by Georg Schumann, and Frank van der Stucken's Symphonic Prologue 'Pax triumphans.' A special feature of the Festival was the excellent singing of a choir of 800 children who took part in the performance of Wolf-Ferrari's Cantata, 'La Vita nuova,' and the children's cantata, 'Hinaus in die Welt,' by Peter Benoît. The conductors of the Festival were Messrs. Frank van der Stucken and Friedrich Stock, and among the vocalists were Mesdames Galski, Schumann-Heink, and Messrs. Alessandro Bonci, Whitehill and Ricardo Martin.

DANZIG.

The 47th Tonkünstler Versammlung of the Allgemeine Deutsche Musikverein took place here from May 28 to 31. In connection therewith two orchestral concerts and two concerts devoted to chamber-music and vocal works were given. Among the orchestral works performed were Ernst Boehe's 'Tragic' Overture, a new Violin concerto by H. G. Noren (soloist, Herr Alexander Petschnikoff), a Symphonic Prologue, 'Und Pippa tanzt,' by Richard Mors, a Symphony in D major by Erwin Lendvai, the tone-poems 'Haschisch,' by Adolph P. Boehm and 'Nach Sonnenuntergang an der See,' by Otto Lies. Some short choral works, including 'Der Pilger,' by Fräulein Gisella Selden, and 'Sturmesmythe,' by Carl H. David, and a fragment from a comic opera, 'Des Teufels Pergament,' by Alfred Schattmann, were also heard. In the chamber-music concerts a new Pianoforte quartet, Op. 50, by Paul Juon, proved very interesting, and had great success. Other works performed included a Septet for strings, pianoforte and harp, by Rudi Stephan, a Sonata for violin and pianoforte, by Willy Renner, a movement from Paul Scheinplug's String quartet, a Quartet by Jan Ingenhoven, Variations on an old Ave Maria by Weismann, and Josef Haas's Divertimento for String quartet. Of the newly-presented Lieder, those of Josef Marx proved most interesting.

DETMOID.

The first 'Lippische' musical Festival took place on May 31—June 2. Four concerts of Haydn's music were given. The programmes included some of the less familiar Symphonies, the recently recovered Violin concerto in C major (soloist, Professor Henri Marteau), and a beautiful 'Symphonia Concertante' for violin, violoncello, oboe, bassoon and orchestra, hitherto unpublished.

DRESDEN.

The Kittelscher Chor recently performed Felix Draeseke's Oratorio-Trilogy 'Christus' in its entirety for the first time. The work made a distinct impression, and the venerable composer was much honoured.—The Royal Opera has been closed for extensive alterations. The performances will be resumed on September 22.

EVANSTON, ILLINOIS.

(FROM A CORRESPONDENT.)

The fourth annual series of concerts of the North Shore Festival Association at Evanston, under the direction of Dean Peter Christian Lutkin, Northwestern University, took place on May 29, 30, and June 1. The first programme, in which Madame Alma Gluck, Madame Rose Lutiger-Gannon, Messrs. Ricardo Martin and Henri Scott took part

consisted of concert-arrangements of Gluck's 'Orpheus' and Gounod's 'Faust.' The singing of the choir in 'Orpheus' was exceedingly effective, careful attention being given to the dramatic qualities, and in the singing of Gounod's music there was a spontaneity which only comes with good preparation and enjoyment of the music. The second concert was an 'Artists' night,' at which Madame Schumann-Heink was the principal attraction. The Thomas Orchestra, under Mr. Frederick Stock, played amongst other selections Strauss's 'Don Juan' and the 'Tannhäuser' and 'Lohengrin' Overtures, with perfect precision and accuracy. On the afternoon of Saturday, June 1, a choir of 1,500 school children occupied the stage. Madame Gluck was the soloist, and captivated the children with her singing. At the final concert, on Saturday evening, Bantock's 'Omar Khayyam' was given by the choir of 650 voices, with full orchestral accompaniment, the solos being sung by Madame Christine Miller, Mr. Reed Miller, and Mr. Charles W. Clark. This was magnificently done. The performance added to the laurels of the Festival Chorus, and testified to the ability and painstaking care of the moving spirit of the Festival, conductor Peter Christian Lutkin. Previous to the Saturday evening concert, as a mark of respect to the memory of Daniel H. Burnham—one of Chicago's leading citizens and trustee of the Thomas Orchestra—the Orchestra played the Funeral March from 'Götterdämmerung,' and the A Cappella Choir of Northwestern University sang a 'Choral blessing.' It is conceded that this Festival, in the general excellence of everything pertaining to it—soloists, choir, and orchestra—has reached high-water mark, and compares favourably with organizations of much greater age.

HALLE.

Richard Strauss's 'Elektra' has been given for the first time at the Municipal Theatre by the ensemble of the Dessau Court Opera. The recent revival of 'Salome' proved a great success.

LEIPSIG.

At the Neues Theater, Ludwig Thuille's opera, 'Lobetanz'—of which a notable feature is the literary excellence of Otto Julius Bierbaum's libretto—has been given for the first time with considerable success.

MANNHEIM.

Alexander Zemlinsky's fairy-tale opera, 'Es war einmal,' was recently performed at the Court Theatre for the first time in Germany, and was well received. At the same institution Mozart's 'The marriage of Figaro,' in the version of Gustav Mahler, won immense popularity.

STUTTGART.

Under the direction of Dr. Max Schillings and Dr. Philipp Wolfm, a Bach Festival has taken place here with good results. The programmes included the B minor Mass and five Church Cantatas—'Trauerode' (No. 198), the Cantata No. 60, the 'Begräbniskantate,' the 'Pfingstkantate,' and the 'Leipziger Rathswahlkantate.'—Richard Strauss's new opera, 'Ariadne auf Naxos,' will be produced at the Court Theatre under the composer's direction on October 25.

WIESBADEN.

Under the auspices of the German Brahms Society the second Brahms Festival took place with great success on June 2–5. The four Symphonies, the 'Song of Destiny,' the German Requiem, the 'Fest und Gedenksprüche,' and the 'Nänie' were performed; Herr Arthur Schnabel played the Pianoforte concerto in D minor; and Herr Fritz Kreisler and Hugo Becker joined in a memorable performance of the Double concerto.

Saturday, July 20, has been fixed for the twenty-fourth annual Festival of the Nonconformist Choir Union. Choral and solo-singing competitions will take place as usual, the adjudicators being Dr. Henry Coward and Mr. Dan Price. Dr. Frank Abernethy will give a recital on the great organ, and Mr. Frank Idle will conduct the Festival concert at four o'clock. 4,000 singers are expected to take part, assisted by the full orchestra of the Union, and the services of Miss Mabel Manson have been secured as vocalist. Mr. J. A. Meale, of Hull, will preside at the organ. Tickets may be obtained from any choir members, or from Mr. W. E. Bryant, 21, Campdale Road, Tufnell Park, N.

A very entertaining performance of 'The Mountebanks,' written by Gilbert and Cellier, was given at King's Hall Theatre, on June 15, by students of Trinity College of Music. Mr. Cairns James, who was responsible for the stage direction, and Mr. Frank W. Greenfield, who took charge of the music, were happy in the ability that was at their disposal, and they put it to the best purposes. The singing was on a high level, and the natural talent for comedy displayed by the principal actors was conspicuous. The principal artists were Misses Grace Ensworth, Edith Davies, Dorothy Sinfield, and Ruth Brandon, and Messrs. Herbert Whitmee, Herbert Turquand, John Priestley, and Leslie Riley. The vocal ability shown by Miss Davies, and the versatility of Miss Ensworth as a *comédienne*, were among the best features of the performance. The work of the choir contributed to the amusement. A small orchestra, assisted by Miss Maud Agnes Winter as pianist, did justice to Cellier's agreeably-written score.

In our June number we omitted to notice the important service which took place on Sunday afternoon, April 28, in connection with the Aberdeen Musical Festival. A large number of church choirs took part. An impressive orchestral performance of Rachmaninoff's Prelude in C sharp minor was a feature; but the most notable musical item was the anthem for double choir, 'I saw the Lord,' by Stainer. The accompaniments to this fine work were effectively arranged for orchestra for this occasion by Mr. John E. West. Many conductors will be glad to avail themselves of this arrangement.

Answers to Correspondents.

A correspondent whose *nom-de-plume* we cannot decipher, asks us to suggest a scheme whereby the slackness and falling-off of pupils in the summer months can be prevented. The case is hard, but it is universal, and we know of no remedy.

WILD ROSE.—The subscription to the International Musical Society (which held the Congress) is one guinea. Members of the Musical Association are admitted for ten shillings.

CONTENTS.

	Page
Willem Mengelberg (<i>with Portrait</i>). By A. Kalisch	433
A Note on Bach Transcriptions. By Ernest Newman	435
An Analysis of Choral Tone. By J. A. Rodgers	440
Syncope and Emphasis.—II. By Reginald Gatty	442
Occasional Notes	440
William Vincent Wallace: a Centenary Notice. By W. H. Grattan Flood	448
On Listening to Music. By H. P. S.	449
London Opera House. By Hermann Klein	450
Church and Organ Music	451
The Organ in St. Mary Redcliffe, Bristol	451
Mr. Frederic Austin on Hugo Wolf	454
Reviews	455
Correspondence	450
Obituary	450
Elgar's Symphonies at Birmingham	450
Royal College of Organists' Annual Dinner	404
Royal Academy of Music	46
Royal Opera, Covent Garden	46
Shakespeare Concerts at Earl's Court	407
The London Symphony Orchestra	407
Mr. Percy Grainger's Concert	407
London Concerts	408
Suburban Concerts	470
Music in the Provinces	470
Country and Colonial News	472
Foreign Notes	473
Answers to Correspondents	474

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